EXCLUSIVE

PANIC! AT THE DISCO PULL-OUT MAG

10 NEVER-BEFORE-SEEN **PRAY FOR THE WICKED** POSTERS INSIDE!

KERRANG!

20TH ANNIVERSARY SPECIAL EDITION

"IT'S ABOUT CONNECTING WITH PEOPLE YOU LOVE..."

LINKIN PARK

FROM HYBRID THEORY TO ONE MORE LIGHT...

THEIR FULL STORY, ALBUM BY ALBUM

+

CLASSIC ART PRINT!

ALSO INSIDE...

BABYMETAL
METAL GALAXY TAKES OVER LONDON!

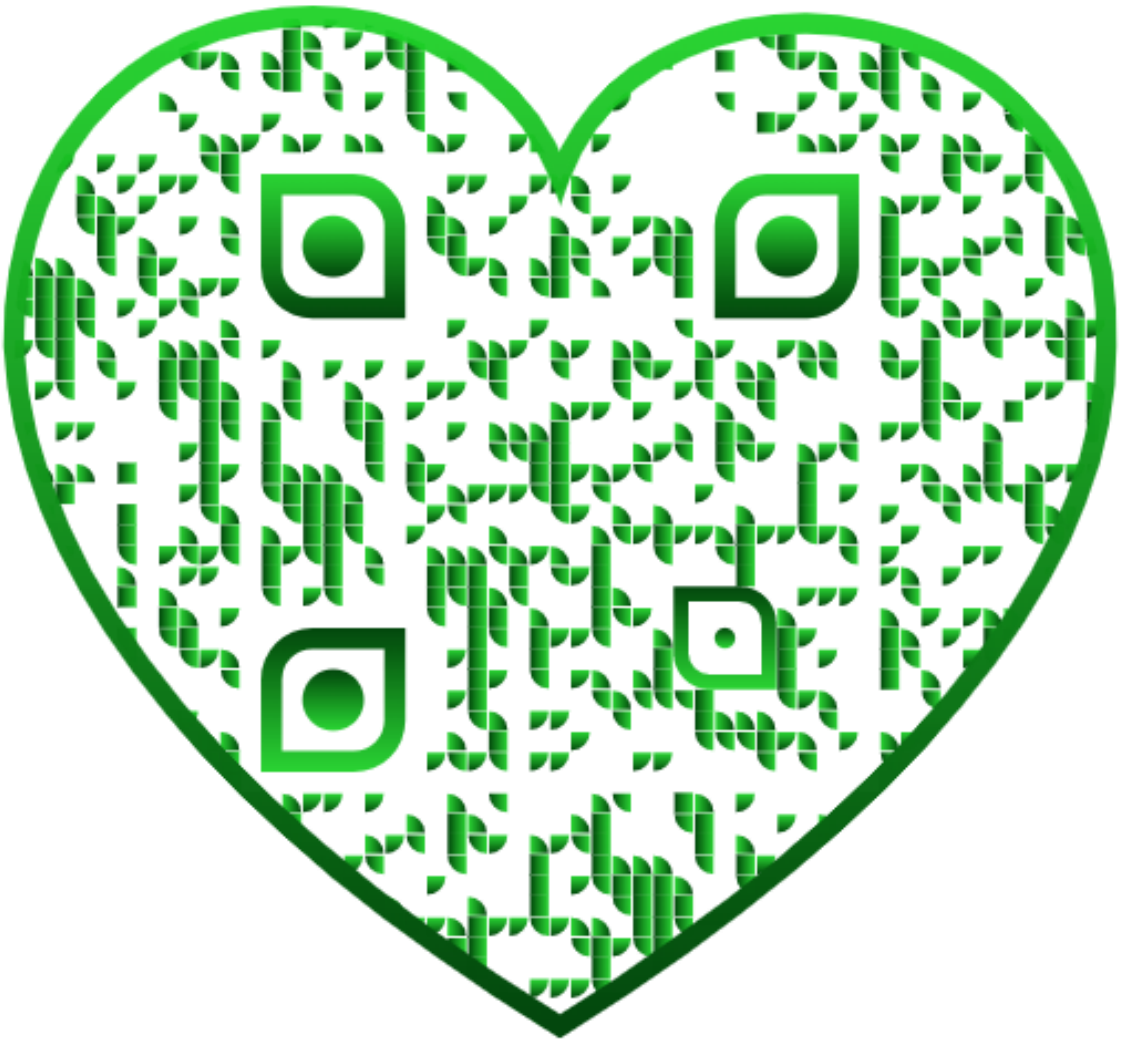
SWAT TEAMS, STREAKING &
QUEENS OF THE STONE AGE
NICK OLIVERI LAID BARE!

ALL TIME LOW
JACK BARAKAT GOES SOLO!

£3.50 AUS: $10.50 US: $9.25 K!1781 13.07.19

9 770262 662988 28 >

KERRANG!



Crystal Head

VODKA FOR THE CREATIVE SPIRIT

12 INTERNATIONAL GOLD MEDALS | HERKIMER DIAMOND FILTERED
ADDITIVE-FREE & GLUTEN-FREE

For more information visit Caskliquidmarketing.com or contact info@caskliquidmarketing.com. Available from Amazon.co.uk

©2019 Crystal Head, the bottle and design are registered trademarks of Globefill Inc. Product of Canada. Vodka distilled from grain. 40% alc./vol.
Use your head... Please drink responsibly | crystalheadvodka.com

WELCOME

ISSUE K!1781
JULY 13, 2019

The importance of Hybrid Theory as the gateway album into the world of rock for a generation of fans has often been stated – and for very good reason. But in putting together our thoughts and plans for this week's celebration of Linkin Park, in the year of their 20th anniversary, it soon became obvious that the most unique thing about the band is that perhaps every one of the their seven studio albums has played such a pivotal role for fans of different ages – that Living Things, say, or The Hunting Party are to so many what Hybrid Theory was to others.

It's for that reason that, in reliving the band's full story across the 30 pages at the heart of this special edition of Kerrang!, we decided to approach the task album by album, to allow us to give equal dues to those records that are often overshadowed by their more famous oldest brother. It certainly brought back some memories and led me to dive back into the band's deeper cuts, and I'm sure it will for you, too.

Enjoy the issue, and I'll see you next week!

SAM COARE, EDITOR

LINKIN PARK THEIR FULL HISTORY, TOLD IN ENORMOUS DEPTH, ALBUM BY ALBUM, AS THE BAND CELEBRATE 20 YEARS SINCE THEIR GAME-CHANGING UNION

JACK BARAKAT ALL TIME LOW SIDE-PROJECTS: THEY'RE LIKE BUSES, APPARENTLY

SKUNK ANANSIE SKIN'S SOUNDTRACK TO A LIFE OF RAUCOUS REBELLION

NICK OLIVERI ROCK'S RESIDENT NUDIST ON SWINGING FIRST, ASKING QUESTIONS LATER

SUM 41 ORDER IN DECLINE: KILLER NEW ADDITION OR DISCOGRAPHY FILLER?

BABYMETAL IN A METAL GALAXY FAR, FAR AWAY... OR 'BRIXTON', AS LONDONERS KNOW IT

COVER PHOTO: PAUL HARRIES

FACT! DURING AN ACID TRIP, DANI FILTH ONCE BELIEVED HE "WAS AN OMNIPOTENT, LIKE GOD". THAT ENDED WHEN HE "WOKE UP IN A FLAT IN IPSWICH". SAD...

UP CLOSE

A JOY TO BEHOLD

IDLES play the set of their lives at GLASTONBURY

What a time it is to be in IDLES right now. Not only did the Bristol punks deservedly scoop a Kerrang! Award last month for Best British Breakthrough Act following the release of 2018's Joy As An Act Of Resistance album, they then went on to sell out a (really rather huge) UK headline tour before playing one of the most talked-about sets of Glastonbury 2019. You can't blame guitarist Mark Bowen here, then, for somehow losing his clothes between all the action. But hey, who needs trousers when you're in one of the most exciting bands on the planet? K!

PHOTO: JENN FIVE

Jack Barakat: "You're always gonna be unhappy if you're constantly looking at how happy other people are..."

THE BIG STORY

EVERYBODY HURTS

For 16 years, JACK BARAKAT has been cracking jokes onstage and making fans smile with ALL TIME LOW. Now, though, he's ready to show the world a whole new side of him with WHOHURTYOU...

When All Time Low took a break after 2017's Last Young Renegade, feet did not go up. While frontman Alex Gaskarth was busy working with blink-182's Mark Hoppus on side-project Simple Creatures, guitarist Jack Barakat got cracking on his own dark pop outfit, WhoHurtYou.

Teaming up with songwriter/producer Kevin Fisher, whom the six-stringer met when Kevin was working on Last Young Renegade (he co-wrote Life Of The Party and Dark Side Of Your Room), the pair have since signed to Parlophone (UK) and Fueled By Ramen (ROW), and dropped their first-ever single, Wish We Never Met. It's as catchy as it is relatable, and comes accompanied by an Eternal Sunshine Of The Spotless Mind-style video that sees the pair get their exes erased from their memory.

If you couldn't guess from the title and video, these are two men who've had their hearts kicked in – something they bonded over, with WHY becoming a much-needed outlet. We caught up with the duo in Palm Springs to cheers their new project, and find out a find out a whole lot more about it…

What were your first thoughts of each other when you met?

Kevin Fisher (*vocals*): "Honestly, Jack and I bonded right off the bat. I had been through a really bad break-up and was pretty much on the other end of it, and I saw Jack going through it, so we definitely became fast friends. I don't wanna say I was a support for him, but I was just trying to be a good friend (*laughs*)."

Jack Barakat (*guitar*): "Yeah, he was a good friend, and our friendship accelerated because of the situations we had been through. I think it was a timing thing – we were both at the same point in our lives."

What made you decide to form the band?

Jack: "We actually started writing songs together just to write them, not as a project. It got to the point where we were like, 'These songs are really good, what shall we do with 'em?' We were sitting down to dinner one night and I was like, 'Should we release these? Like, as a side-project?' And Kevin was like, 'I've been waiting for you to say it – I didn't wanna be the first!' Then the first song we wrote together after we decided to do the project was Wish We Never Met, so that's why we wanted it to be the first song that came out. It came out so fast and natural, because it's so real and genuine."

How did you split the lyric writing?

Kevin: "Everything's very much 50/50. We both went through different things, but they're similar enough that each song can have different pieces of our own experiences."

Jack: "Yeah some songs tend to lean more towards Kevin's situation, and some lean towards mine, but in the end a break-up's a break-up."

And how did you approach writing lyrics for the first time, Jack?

Jack: "I got some advice from Alex, he taught me a couple things, and Kevin was a big part of it. Plus, a lot of my friends in LA are songwriters, so I'd just get advice from them and learn."

> "THERAPY MADE ME UNDERSTAND WHY I FEEL CERTAIN WAYS..."
> JACK BARAKAT

You said you've always felt like you had to portray yourself positively online, so how does it feel to have come out and said, 'Actually, my life is not perfect...'?

Jack: "Man, that was a crazy day. It's something I feel more and more people who have a lot of eyes on them need to put out there, because it creates unrealistic expectations of happiness and how you're supposed to be. For years people have always been like, 'I love how you're always happy!' and it gets to the point where it's like, 'Er, that's just, like, not real (*laughs*).' It puts that expectation on your life, and you're always gonna be unhappy if you're constantly looking at how happy other people are. So it was important to do, and it felt really cool to put a different side of myself out there, and try and help people realise this isn't real life."

Is it nice to not be known as the goofball from All Time Low anymore?

Jack: "(*Laughs*) Yeah!"

Kevin: "He's still a goofball."

Jack: "There's a lotta goofs [when we're hanging out]. Kevin has a very similar humour to me, and even the ATL guys as well, so we all got along right off the bat."

What will the dynamic be like when you play live? Since ATL is very much you and Alex being a comedy duo...

Jack: "Your guess is probably as good as ours (*laughs*). I'm excited to do it. Kevin is a great singer, so I know everything's gonna sound great. The jokes will be there, but they'll just be a little more dark and fucked up."

Kevin: "I'm excited to get into that end of it!"

Jack: "This has been a cool new experience for Kevin because he's been a songwriter for years, writing for 5 Seconds Of Summer and One Republic, all these big bands. But he's been the other side of it to me, where you get to go out and sing the songs and change people's lives, and he's had almost a back-seat view of that, so it's been cool for him to be on the front line."

Kevin: "Am I nervous about being out front for the first time? Not at all. I'm sure once we have a show booked and we're about to go onstage I'll look at Jack and be like, 'Um, I'm scared!' But no, I feel really good about it. I'm used to just giving songs to other

WORDS: JENNYFER J. WALKER

people, but when we did all these songs, I was like, 'This stuff is so personal to both of us, I don't even feel right giving it to anybody else, because it just feels like us.'"

Jack, were you inspired by Alex doing Simple Creatures?
Jack: "It wasn't motivated like that, but the thing about it that is kind of cool is the side-projects are so different, not only musically, but I don't think Simple Creatures' motivation was break-up songs. I think they wanted to explore different genres of music and whatnot, and for Alex it was working with one of his idols. So the projects are very different, which is cool because it would be weird if we had side-projects that were the same thing. It's a cool, unique thing that we were able to do this during our time off and have two separated, very different outlets to do it."
Kevin: "When Jack and I got together to write songs we just wrote to write – it just happened. For me, at least, it's been very unexpected."

Would you tour with Simple Creatures?
Jack: "That would be sick! Alex has been super-supportive of our stuff and vice versa, so that'd be really cool and really special. And I'd never turn down an opportunity to tour with Mark Hoppus (*laughs*)."

In terms of your personal journey with WHY, you went through a bad break-up and said you didn't deal with it in the right way. How *did* you deal with it?
Jack: "Instead of going to therapy, getting my head right, working out, doing all the positive things and thinking about the future, I was staying in the past and mulling everything over and drinking too much. It got to the point where I was like, 'I don't feel like I'm getting better, I feel like I've been running in circles for a while.' So I started seeing a therapist and that turned everything around. She was like, 'You need to find some healthy outlets – why don't you write songs?' It was in therapy that I kind of got a lot of lyrical content, 'cause I was putting all my things out there to her, and once I put it out to her, it gave me more ammunition for things to write about."

Were you going to therapy and coming out with lyric ideas?
Jack: "Absolutely! Wish We Never Met came from a therapy session. I was fed up, I'd been going to therapy twice a week, spending all this money, all this time, and I was over being miserable. I said, 'I wish we never met,' to my therapist, and the next day I was in the studio with Kev and he was like, 'What shall we write about?' And I was like, 'Well, I was in therapy and said I wish I never met my ex…' and he was like, 'Well that's a song right there. Let's write that!'"

ANDY FORD
Jack onstage with All Time Low at Slam Dunk Festival in May

That particular therapy session was worth the money, then…
Jack: "Yeah (*laughs*). That was worth the hundred bucks!"

Kevin, you've done therapy too…
Kevin: "Honestly, it was one of the best decisions I'd ever made. I think there's this stigma that you're weak if you [go to therapy], and the part of this band I think is so cool is that Jack and I wanna be very forward and very upfront that it's not; it's one of the most healthy things you can do."
Jack: "I always compare it to going to the gym, because you never wanna go to the gym, then you leave and you're like, 'Oh my God, I feel amazing, I'm glad I did that!' and it's literally the same thing. You wake up and you're like, 'Shit, I have therapy today!' 'cause no-one wants to sit and talk about their feelings. At least, a lot of guys don't."
Kevin: "Hey! Speak for yourself, man, I love talking about my feelings (*laughs*)."

What have you both learned about yourselves from being in therapy?
Kevin: "For me, it was just finding the process of how to go through things. My therapist showed me how to just open up a journal, and don't even think about it, just write whatever's on your mind. That tool helped me a lot, so it's just finding a process for yourself to just handle things when stuff gets rough."
Jack: "That's really good! For me, it brought up my insecurities and made me understand why I feel certain ways, because whether you feel angry or happy, you sometimes don't understand why you feel that way. So I think just making sense of it all is what I got out of it."

What can we expect from the other tracks you've written?
Jack: "Wish We Never Met is probably the most upbeat and poppy song, but lyrically people will be really surprised and should be excited to hear the songs, because I think they're gonna help a lot of people the way they helped us. They're all pop songs – we took a lot of influence from [Swedish singer] Robyn. We just love that Robyn songs are always pretty poppy and upbeat, but have a darker undertone and a gut-wrenching lyrical side to them."
Kevin: "The others are definitely a little bit more emotional…"

And how are you going to release them?
Jack: "These four songs we have are gonna be on an EP called Stages. I don't know when that's coming out yet, but expect a new song soon because we're eager to get them out!"
Kevin: "We called it Stages because we were listening back and realised it was like the stages of grief; each song represents a different part of you moving on."

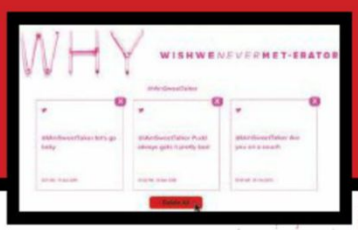
Are you glad you've gone through these break-ups, because they spawned WHY?
Jack: "Yeah! I wasn't happy that I went through it until this project came out (*laughs*). Until then I was still like, 'What the fuck is going on? What is wrong with me?' But turning something so negative into something positive has made it all worth it."
Kevin: "I couldn't agree more! When you're going through all of it, it's like, 'This is the *worst* thing!' and then being able to stand on the other side and look at this project and look at these songs… we're very grateful and very thankful for it." ***K!***

WISH WE NEVER MET IS OUT NOW. WHOHURTYOU'S STAGES EP IS EXPECTED LATER IN THE YEAR

TRICK OR TWEET…

WHOHURTYOU explain their new WISH WE NEVER MET tweet-eraser

How did the idea come about?
Jack: "It was a suggestion from the label. We casually talked about it and I was like, 'Is that something you can do? That sounds kind of advanced…' but we looked into it, put our heads together and found out a way to do it. Basically, it just deletes any interactions you've had with you and a specific username that you put in. People erase pictures of their ex after a break-up or rip up the Polaroids, or whatever, so this is a new-age version of that."
Kevin: "And it went along with the video, which is us deleting memories, so it was just another way to do that. Honestly, we were a little bit worried people wouldn't get it, but it's been really awesome."



What's the feedback been like?
Jack: "I've noticed that not only have people been deleting exes, but they're also using it to delete tweets to [All Time Low], One Direction, or 5 Seconds [Of Summer]. They're embarrassed about these old tweets, and they've just been using it to erase them (*laughs*). One girl tweeted me like, 'I can delete all my Harry Styles tweets from 10 years ago!'"

Can we expect anything else like this from you guys in the future?
Kevin: "Yeah, I think the songs are very much break-up songs, and they're very much songs about trying to move on, so there's a lot of cool things that could go along with that."

A LIVE NATION & DF CONCERTS PRESENTATION BY ARRANGEMENT WITH UNITED TALENT AGENCY
KILLSWITCH ENGAGE
ATONEMENT TOUR
EUROPE 2019
PLUS SPECIAL GUESTS
14.10- NORWICH @ UEA
15.10- BRISTOL @ O2 ACADEMY
17.10- GLASGOW @ BARROWLAND BALLROOM
18.10- MANCHESTER @ ACADEMY
19.10- BIRMINGHAM @ O2 ACADEMY
20.10- LONDON @ O2 ACADEMY BRIXTON
LIVENATION.CO.UK - TICKETMASTER.CO.UK
THE NEW KILLSWITCH ENGAGE ALBUM 'ATONEMENT' WILL BE RELEASED
ON 16TH AUGUST VIA MUSIC FOR NATIONS/SONY MUSIC ENTERTAINMENT

TALKING LOUD

WE MUST PROTECT LGBTQ YOUTH

As LGBTQ youth face a higher chance of homelessness, SILENT PLANET frontman GARRETT RUSSELL believes the conversation on what can be done is only just starting...

"I chose to write about the epidemic of homeless LGBTQ youth on our song Visible Unseen because I've met so many kids at our shows who've been affected by this issue, and who've faced discrimination and difficulty in coming out to their families. I didn't know much about the statistics, but after doing some research I learned that it's a widespread phenomenon in the United States; LGBTQ youth in America are much more likely to be homeless, victims of sexual assault and estranged from their families. As a result, the suicide rate is much higher, and these kids often experience bullying, too.

"When I took a step back and thought about what I'd witnessed in the music scene, this was something I realised I hadn't heard people talking about. Seeing LGBTQ people who believe in this band suffering from homelessness naturally made me want to write a song for them.

"A lot of the time, the reason people are rejected by their families is due to 'traditional' views about sexuality, and religion is a part of that. I'm a Christian, and I'm aware that some Christians in the U.S. are responsible for spreading dehumanising views on LGBTQ people. I think that's horrible; the message of Jesus had more to do with loving and accepting people than it did turning your back on them. If you look at the teachings of Jesus and consider the people that surrounded him, these were individuals who were broken and hurting, people for whom life had gone the wrong way. The whole ethos of Jesus is about looking after those on the margins of society.

"As a straight dude in a metalcore band, I wanted to try writing songs about people who don't look like us, and consider their life experiences. I'm by no means claiming to be an authority on this – I just want to start a conversation. One of the best non-profits that people can go to if they want information or help relating to the problem of homeless LGBTQ youth is True Colors United [truecolorsunited.org]. Otherwise, there are local shelters in most cities that you can go to if you're in need or would like to volunteer your time. All human life is precious, and it breaks my heart that young lives are being lost because of a lack of understanding." ***K!***

SILENT PLANET SUPPORT NORTHLANE ON TOUR LATER THIS YEAR – SEE THE GIG GUIDE FOR INFORMATION

"ALL HUMAN LIFE IS PRECIOUS"
GARRETT RUSSELL

WORDS: JAKE RICHARDSON **PHOTO:** IMANI GIVERTZ

INSTANT EXPERT

WORKING WONDERS

As BLINK-182 unveil the working title for their new record, we look at the random album names that almost were…

PHOTO: GETTY

1 BLINK-182

This isn't necessarily even a working title – it could very well end up becoming the *actual* album name. Speaking to Zane Lowe on Beats 1, the pop-punk trio revealed that BOJMIR is currently in the lead for the follow-up to 2016's California. Don't understand? Well… "We're trying to make it fancy," said Mark Hoppus. "It's rimjob spelled backwards but it's pronounced 'boh-mir' – the 'j' is silent in this iteration." Right…

2 NIRVANA

The grunge legends had not one, but two records that could have been called something else entirely. Nevermind or In Utero? Nah, how about Sheep and I Hate Myself And I Want To Die? The former, according to Krist Novoselic, was because the band were "so cynical", while the latter was a phrase that Kurt Cobain had once written in one of his many journals. Courtney Love then inspired the title In Utero.

3 RED HOT CHILI PEPPERS

In 2011, RHCP revealed that the working name for their then-upcoming 10th album was the snappily titled Dr. Johnny Skinz's Disproportionately Rambunctious Polar Express Machine-Head, inspired by a friend who had gone to their studio and was "reminiscing about one of his legendary acid trips", according to Anthony Kiedis. They eventually ended up opting for I'm With You, which, y'know… just isn't as good.

4 GREEN DAY

Surprisingly, for a band with a full-length named *literally after poo*, there was once a title that the Oakland titans thought was "too gross" to actually roll with. That name? Liquid Dookie. Because cutting off the "liquid" part definitely makes it much better. *Definitely*. "We had a faecal fascination in those years," Tré Cool later told VH1 in the Ultimate Albums documentary. No shit. (Pun intended.)

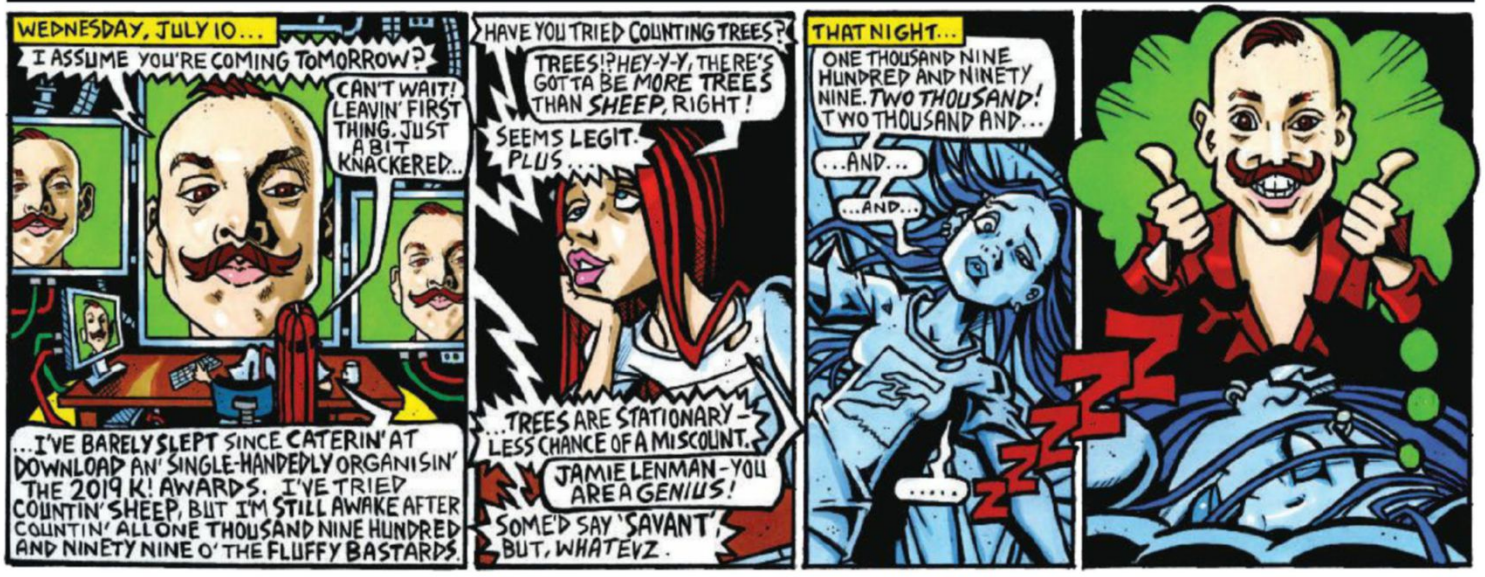
5 METALLICA

Could Metallica's trajectory have changed if the band – as they had wanted to – called their debut album Metal Up Your Ass? Probably not, but that was a real concern when the metal heroes were first starting out. "Our record label told us that record distributors in America had strongly objected to the title and the planned sleeve," explained Lars Ulrich in 1984. Shame. But Kill 'Em All is still one hell of a title, right?

6 THE OFFSPRING

Okay, this was actually only an April Fool's joke, but *boy* do we wish it were true. While Guns N' Roses' long-awaited Chinese Democracy record was finally in the works, The Offspring thought it would be hilarious to get in there first and name their then-new LP Chinese Democracy (You Snooze, You Lose). "Axl ripped off my braids, so I ripped off his album title," said frontman Dexter Holland in a fake statement. If only…

PANDORA BY RAY ZELL



RAYZELL.COM

NEW NOISE

Tennis System: making a racquet

TENNIS SYSTEM

Shoegaze-charged punk trio serving up feedback, volume and riffs galore...

The influence of shoegaze is everywhere in 2019. From Philadelphia's Nothing to Belgium's Slow Crush and blackgaze heroes Deafheaven, the air positively crackles with blissful distortion and saturated melodies. And volume. Lots and lots of volume.

"Most of our earlier shows would get shut down by police because of the noise," chuckles Tennis System frontman Matty Taylor. "Even recently, we played a tiny venue in Morro Bay in California and the owner kept turning our pedals down while we were playing. But we're gonna play loud – that's just how it is."

It's no wonder Matty ended up starting a band like Tennis System. His mum supplied booze to most venues in Washington, D.C., which allowed him to sneak in and watch local legends Fugazi. Shortly after forming Tennis System, he swapped D.C. for the warmer crowds and climate of Los Angeles. Not that it's all been sunshine and roses since then. A "real-life Spinal Tap" sequence of events, including a motorcycle crash, forced frequent line-up changes, while the band also contended with the everyday grind of hustling in the City of Angels.

> "THE POLICE SHUT US DOWN FOR BEING TOO LOUD"
> MATTY TAYLOR

"I don't even know if I'll have a home when I get back from tour," admits Matty, who hawks vintage clothes to make ends meet. "It's cutthroat. You see the highest highs and the lowest lows side by side."

Fortunately, with the solidified ranks of Matty, bassist Sam Glassberg and drummer Garren Orr – both transplants from Boston's hardcore scene – it looks like Tennis System's luck is finally turning. Upcoming third album Lovesick is a lush collection of dreamy tunes that were recorded in just five days with producer Jack Shirley (Deafheaven, Oathbreaker). "He's amazing, and we did everything in one or two takes," enthuses Garren. "There's something really organic and cool about that, because that's what our live show is like. We wanted to capture that frantic energy."

"It's the sound of the three of us playing off each other," agrees Sam. "We all like shoegaze, but at our core we're a punk band. We play loud, hard music. That's what Tennis System is."

It is indeed. Turn it up. K!

TENNIS SYSTEM'S ALBUM LOVESICK WILL BE RELEASED AUGUST 2 VIA GRAVEFACE

GET TO KNOW

Your guide to TENNIS SYSTEM...

THEY ARE: Decibel-crushing noise rockers with shades of The Cure and My Bloody Valentine in them.

HEAR: Shelf Life, the lysergic lead single from upcoming album Lovesick.

SEE: The weird, bamboozling and bloody video for EVERYBODY.

MORE INFO: Facebook.com/TennisSystem

WORDS: JAMES MACKINNON

NOW HEAR THIS

JUSTINE JONES from EMPLOYED TO SERVE on the music you need to hear right now...

Hey, what's up? This past month has been absolutely crazy and full of awesome festivals. Between playing with Employed To Serve and just going to hang out, I've been to Slam Dunk, All Points East and Download Festival, to name a few. There were lots of bands watched and many miles walked, and I found a few cool new bands to check out.

First up, we have **Health**. I caught their set at All Points East after being a fan of theirs for a while. Their tent was packed out, and had a one-in-one-out queue of over 100 people to get in at one point. The band released their new album, Vol 4:: Slaves Of Fear, this year. It melds influences of metal and trip-hop, and they're one of the most exciting bands in their genre. Their live show is amazing, and they have a whole arsenal of guitar effects and sledgehammer drums to make for the perfect soundtrack for a massive moshpit.

Changing the pace a little bit, I want to talk about Massachusetts' **Fuming Mouth** and their debut album The Grand Descent – one of the most satisfying records I've heard all year. Album opener Fatalism is a perfect overview of what to expect with punishing riffs and D-beats. The band perfectly blend death metal and hardcore, and they're definitely not for the faint-hearted. Make sure you check them out, if you think you can handle it.

I found **Chat Pile** whilst down a Bandcamp Discover rabbit-hole (a regular Sunday evening occurrence). They released their EP This Dungeon Earth earlier this year. On the first track, Face, the listener is greeted with an all-out bass dirge and sinister vocals. Their sound is hard to pin down, but I'd liken them to Australia's Idylls or Daughters from Rhode Island, and they generally have an Ipecac Records feel to them, in that way that their bands very much do their own thing and don't fit into any genre pigeonhole.

Cambridge, Ontario must be a horrible place to have produced a band like **Greber**. The band released a split EP with Minors earlier this year, and their side is full of hate. Bands like Fuck The Facts, Trap Them and Secret Cutter shine through as reference points on this all-out-war release, with punk drums, feedback guitars and strangled vocals everywhere. What's not to love?

Finally, I'm going to turn down the hate with **Trade Wind** and their album Certain Freedoms, which just came out on End Hits Records. They feature members of Stray From The Path and Stick To Your Guns, but don't be fooled: this is far from a hardcore record. It's a superb album with lots of layers and influences from indie and post-rock. You owe it to yourself to check them out, as they have some of the best hooks I've heard in a long time!

As ever, thanks for checking out my recommendations. See you next month! **K!**

EMPLOYED TO SERVE'S ALBUM ETERNAL FORWARD MOTION IS OUT NOW VIA SPINEFARM RECORDS

"FUMING MOUTH ARE NOT FOR THE FAINT-HEARTED..."
JUSTINE JONES

Fuming Mouth: just look at them fume

Trade Wind: that's five-a-side postponed, then

Chat Pile: great big pile of chat. And souls...

KERRANG! ROCK CHART

KORN sit upon the nu-metal throne with their second week at the top spot...

Jonathan Davis: checking for rain

	ARTIST	TITLE	
1	KORN	YOU'LL NEVER FIND ME	↔
2	BABYMETAL	PA PA YA!!	NEW
3	KNOCKED LOOSE	...AND STILL I WANDER SOUTH	▼
4	KILLSWITCH ENGAGE	UNLEASHED	▲
5	BLINK-182	GENERATIONAL DIVIDE	▼
6	ROAM	I DON'T THINK I LIVE THERE ANYMORE	NEW
7	SUM 41	NEVER THERE	▲
8	RAMMSTEIN	AUSLÄNDER	▼
9	BATUSHKA	WIECZERNIA	▼
10	BARONESS	THROW ME AN ANCHOR	▼
11	TENNIS SYSTEM	SHELF LIFE	▲
12	CHELSEA WOLFE	THE MOTHER ROAD	▲
13	SLEEPING WITH SIRENS	LEAVE IT ALL BEHIND	▼
14	NORTHLANE	TALKING HEADS	▼
15	WHOHURTYOU	WISH WE NEVER MET	▼
16	RENOUNCED	SELF INFLICTED	NEW
17	FRANK TURNER	SISTER ROSETTA	NEW
18	CEREMONY	TURN AWAY THE BAD THING	▲
19	CURSED EARTH	TYRANNY FOREVER	▼
20	WATERPARKS	TURBULENT	▼

SUBSCRIBE TO THE KERRANG! ROCK CHART ON SPOTIFY

Open your app, hit the search bar, and hover your camera over the following code

LIFE IS HEAVY

BIRTH. SCHOOL. ROCK. DEATH.

SKUNK ANANSIE vocalist SKIN gets naughty, nostalgic and traces the musical soundtrack that has paved her path in life thus far...

THE FIRST SONG THAT I REMEMBER HEARING

AL CAPONE
PRINCE BUSTER (1964)

"My granddad had a basement nightclub, and I remember being really young, with my brother listening to the music and watching people dancing. It was an amazing sight and it made a big impression on me."

THE SONG THAT REMINDS ME OF WHERE I GREW UP

PASTIME PARADISE
STEVIE WONDER (1976)

"This was a song that my parents played a lot, and I actually have my mother's tattered original copy. She became a born-again Christian, so she didn't play any music that wasn't of the Lord. You could of course say that Stevie's music is quite spiritual, but not to my mum. If it doesn't say, 'Praise the Lord' in every verse then you're fucked. But she played it again and again when she was a young woman."

THE FIRST SONG I EVER SANG IN PUBLIC

BLIND
TALKING HEADS (1988)

"At university, I used to walk around with my Walkman, singing out loud all the time. This guy kept saying to me, 'Come sing in my band,' but I kept telling him that I couldn't sing. After a year of nagging I did join the band. So I learned Blind in rehearsal and when we went to play it at the student union I forgot every word. That's how nervous I was. But that, really, was the start of all this."

MY FAVOURITE SONG ABOUT FEMINISM

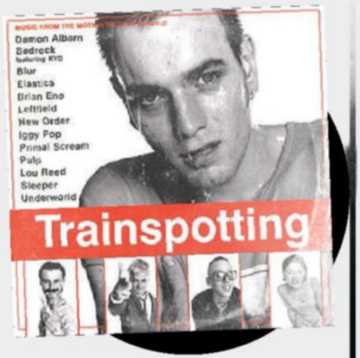
THE BALLAD OF LUCY JORDAN
MARIANNE FAITHFULL (1979)

"It's about a woman who reaches the age of 37 and realises that she can do whatever she wants to do. It's not a preachy song that tells you how you should think, it's just a coming-of-age song that tells you how the narrator thinks. And it's good to hear this from Marianne Faithfull, because when people first knew her she was perceived as a groupie, but then she became an artist in her own right. I think she's really talented."

THE FIRST SKUNK ANANSIE SONG I HEARD ON THE RADIO

LITTLE BABY SWASTIKA
SKUNK ANANSIE (1995)

"[BBC Radio 1 DJs] Steve Lamacq and Jo Whiley played this one on their Evening Session show. They had this regular feature where they ran a competition where they'd play three records and then judge the listeners' reaction, and then they'd press copies of the most popular record to give away. And we won that competition with Little Baby Swastika. Months later, Steve told me that the demand for the song was so high that they actually pressed up and gave away 1,000 copies! Normally they'd only give away 200 copies. We never actually released it as a single, but that moment where we heard the song playing on the radio for the first time was amazing. It felt really special."



THE SONG I PUT ON TO GET THE PARTY STARTED

BORN SLIPPY (NUXX)
UNDERWORLD (1996)

"It's this one, every time, without fail. If you put this song on everybody immediately becomes happy. It's about 140 beats per minute and everyone goes for it. It's a slam-dunk banger that appeals to everyone, regardless of their taste in music. It can't fail to get the party started, and if it does then the audience is just too dry. It's perfect."

THE SONG I WISH THAT I HAD WRITTEN

LOVER, YOU SHOULD'VE COME OVER
JEFF BUCKLEY (1994)

"It starts with an accordion, and it amazes me every time I hear it. It's one of the few songs on Earth that can do that to me. The way that it builds and builds and his voice gets bigger and bigger is great. I'm getting goosebumps even talking about it. The complexity of the song is amazing."

THE BEST POLITICAL SONG I'VE EVER HEARD

KILLING IN THE NAME
RAGE AGAINST THE MACHINE (1991)

"I know it's an obvious choice, but it's so fucking good. I remember [Skunk Anansie guitarist] Ace playing it to me, because I used to sidle up to him at the Splash Club in London where he used to DJ. When he put it on I thought, 'What the fuck is this?!' It was amazing and it was one of the records that made me want to write political music and to express myself that way."

THE SONG I NEVER TIRE OF SINGING LIVE

MY UGLY BOY
SKUNK ANANSIE (2010)

"This song is about a naughty time of my life when I was doing things with people that I shouldn't. Let's leave it at that, because it's too rude to talk about, but I was having loads of fun. Anyway, I wrote a song about those times, about someone who was beautiful but ugly inside."

THE SONG I'D LIKE PLAYED AT MY FUNERAL

DANCING QUEEN
ABBA (1976)

"I want to go out with a smile, so I'd pick this. It's a toss-up between that and Johnny Cash's version of Hurt. But Dancing Queen kind of sums me up. I like the idea of playing something that makes people happy."

SKUNK ANANSIE'S 25LIVE@25 IS AVAILABLE NOW THROUGH BOOGOOYAMMA. THE BAND TOUR THE UK LATER THIS YEAR – SEE THE GIG GUIDE FOR INFORMATION

WORDS: IAN WINWOOD PHOTO: TOM BARNES

"JUST TALKING ABOUT JEFF BUCKLEY GIVES ME GOOSEBUMPS"

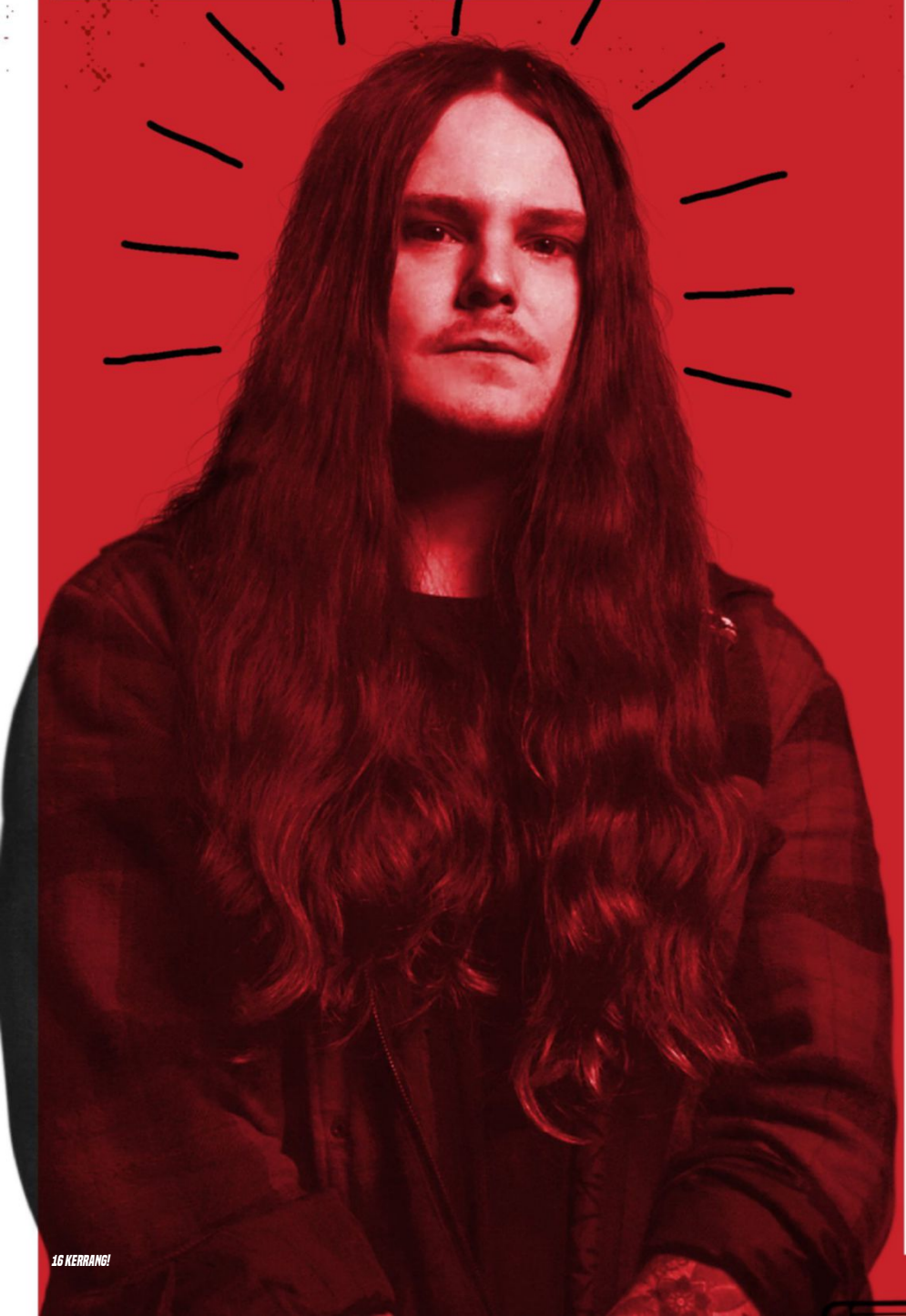
SKIN

Skin realises what she's done giving us that 'goosebumps' open goal

NO-ONE KNOWS...

"I USED TO WEAR BONDAGE PANTS"

From his "teenage goth" years to times when all he wanted to do was be naked, OF MICE & MEN's AARON PAULEY has gone through some changes...



I WANTED TO BE MADONNA'S DRUMMER

"When I was three years old, my mom asked me what I wanted to be when I grew up and that was my answer. She asked me again when I was four and my only response was, '*Dangerous.*' But, really, I always wanted to be involved in music."

I WAS A TEENAGE GOTH

"I've been through lots of phases that some might consider embarrassing, but none of them are embarrassing to me. In seventh, eighth and ninth grade I only wore black, I was always in Tool shirts and bondage pants. I ran as part of a group and we listened to a lot of industrial music."

I USED TO STREAK. A LOT

"It was in middle school, and I honestly don't know why I did that. It was only ever around my friends. It was like, 'Dude! Let's get naked and run down the street!' And someone else would say, 'Yeah, that's *sick*!' I never got in trouble for it, but so much of my youth makes literally zero sense – my poor parents!"

I WANT TO GET INTO WATCHMAKING

"I'm fascinated by it, but it's something you'd need to go to school for, which I'm down with because I'd actually love to get back into education. I've spoken to a lot of professionals and they all say it's not really something you can do on a tour bus, because there are a lot of tiny parts that can go missing!"

I'VE BEEN IN MY FAIR SHARE OF FIST FIGHTS

"I beat people's asses and got my ass beat. I used to roll around with the local hardcore scene and we'd get into fights at shows and down at the skate park, but it's only when the male brain turns 25 that it actually matures and you realise in retrospect how stupid you were when you were younger."

I TRY TO STAY INFORMED ABOUT GEOPOLITICS

"I avoid the major news outlets because it's so obvious that they support this guy or that guy and they're really biased, but I'll have the local news on a lot. I don't go to political rallies, but I vote and I share my opinions on what I think is good and bad with those close to me."

EVERYONE WOULD LIKE ME TO PROCRASTINATE LESS

"If there's something that could be done now or in five minutes, I'll always do it in five minutes, which frustrates the people around me. It makes no sense, because there's no better time to do something than right now, and I'm aware of that. It's only really when I'm being creative that I'm present in the moment."

MY BIGGEST REGRET IS NOT TEXTING CHESTER BENNINGTON ON THE DAY THAT HE PASSED

"We used to text and talk a lot, and we were working on a song he was going to feature on. Me, Phil [Manansala, guitar] and Tino [Arteaga, drums] were literally working on the song when we got the news. I would wager anyone who loves him wishes they had contacted him, too."

OF MICE & MEN PLAY READING & LEEDS AND A HEADLINE SHOW IN LONDON NEXT MONTH – SEE THE GIG GUIDE FOR INFO

WORDS: DAN SLESSOR

CALM IS THE CAMPAIGN AGAINST LIVING MISERABLY

We are a movement against suicide, the single biggest killer of men under 45 in the UK. Get support and join the campaign at theCALMzone.net

CAMPAIGN AGAINST LIVING MISERABLY

CALM

COOL STUFF

MUST HAV£S

The only things you need to spend your money on this week…

With this parrot-strewn top, Volcom has created the summer party shirt to defeat all other party shirts.
£60 Volcom.co.uk

These Rammstein socks: cool, but definitely not fireproof. Wear them to the band's shows at your own risk.
€9 (£8) Shop.rammstein.de

Knocked Loose's upcoming record might be called A Different Shade Of Blue but their shirts are still the same shade of black.
£15 Purenoisestoreuk.com

Whether you're heading to this year's 2000trees festival or not, we can all agree that this exclusive print for headliners Deaf Havana by artist Bloodflower is dead nice.
£10 2000trees.limitedrun.com

Leave other bags for dust with this extremely colourful take on the camo backpack from Fjallraven.
£85 Fjallraven.co.uk

Big concerns that bucket hats are never spooky enough? Stussy has you sorted with this skeleton pattern.
€60 (£53) Stussy.co.uk

Make your arms the art canvases that they deserve to be with this killer graffiti long-sleeve from Huf.
$38 (£30) Hufworldwide.com

Not sure what this T-shirt from punk rockers Mannequin Pussy is instructing us to do, but it feels like bad news.
€17.90 (£16) Eu.kingsroadmerch.com

Follow us on social media for updates and events

KOMMUNITY

YOUR SCENE

Your pics, your art... your lives

WINNER!

DISTANT DALLON

There he is, Dallon Weekes. Daydreaming away. No idea that he's being drawn by **@Dallonsmoonn**. And we rate this sketch of the iDKHOW frontman so highly that we've crowned it this week's winner– which means you've won a pair of tickets to iDKHOW's headlining show at the Electric Ballroom in Camden, London on August 22. To claim them, just drop an email to us at **feedback@kerrang.com** and we'll sort you out!

THE A.M.-AZONS

"Got up ridiculously early to be first in the queue for The Amazons acoustic show," says **@KDaphers**. We're not sure getting up early is very rock'n'roll. But we'll make an exception here.

STOKED ON IT!

This might look like a very impressive painting of The Wonder Years' Dan 'Soupy' Campbell by **@JPriceLegendary**, but it's actually a portrait of some dude called Aaron West. Who knew?

BRING ME MY MOBILE

"Why you gotta kick me when I'm down?" Bring Me The Horizon's Oli Sykes seems to be saying in this portrait by **@sicklylame**. We feel you, dude.

AWESOME AWSTEN

@NEXTTIMEIWONT snagged this photo with Waterparks frontman Awsten Knight. Now we're wondering what bright-pink hair looks like through orange glasses.

SWMING IN SMILES

"I met Cole Becker from SWMRS," says **@1000mofphases**. You sure did. We will also now be insisting that all selfie-takers have the exact same colour hair as band members.

NEXT WEEK

WIN TICKETS TO GUNNERSVILLE FEST!

Want to see You Me At Six play all their singles in chronological order? That's what'll be happening at Gunnersville on Sunday September 8. The new concert series takes place at London's Gunnersbury Park, and will see the Surrey boys headline a killer bill that also features Jimmy Eat World, Deaf Havana and loads more. Want to be there? Well, we have a pair of tickets to give away to one winner. To be in with a chance of winning, just Tweet us your pictures and artwork using #Kommunity or email them to Feedback@kerrang.com.

GLAM ROCK INDYA RELEASES NEW RECORD

GIMME YA LUV

12TH JULY 2019

ALL MAJOR MUSIC STORES WORLDWIDE

INSTAGRAM @INDYABANDOFFICIAL -- WWW.INDYABAND.COM -- TWITTER @INDYAOFFICIAL

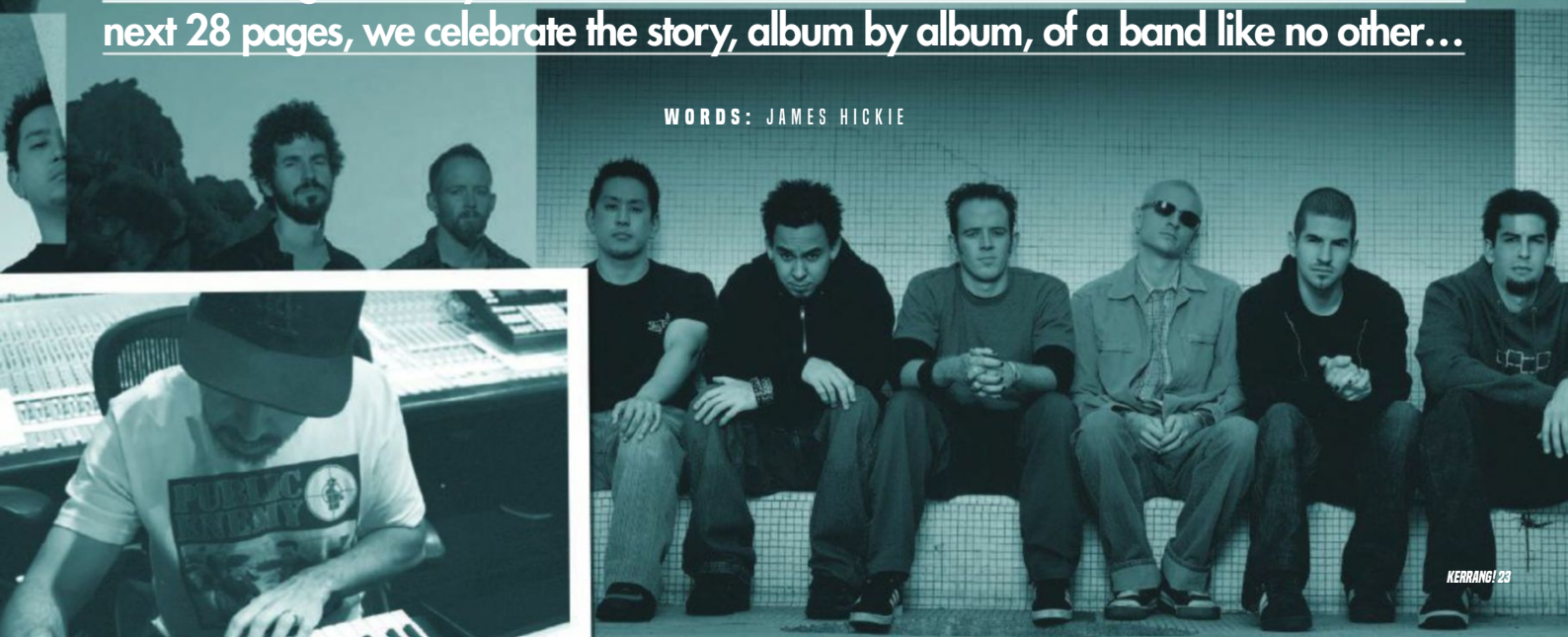
GETTY

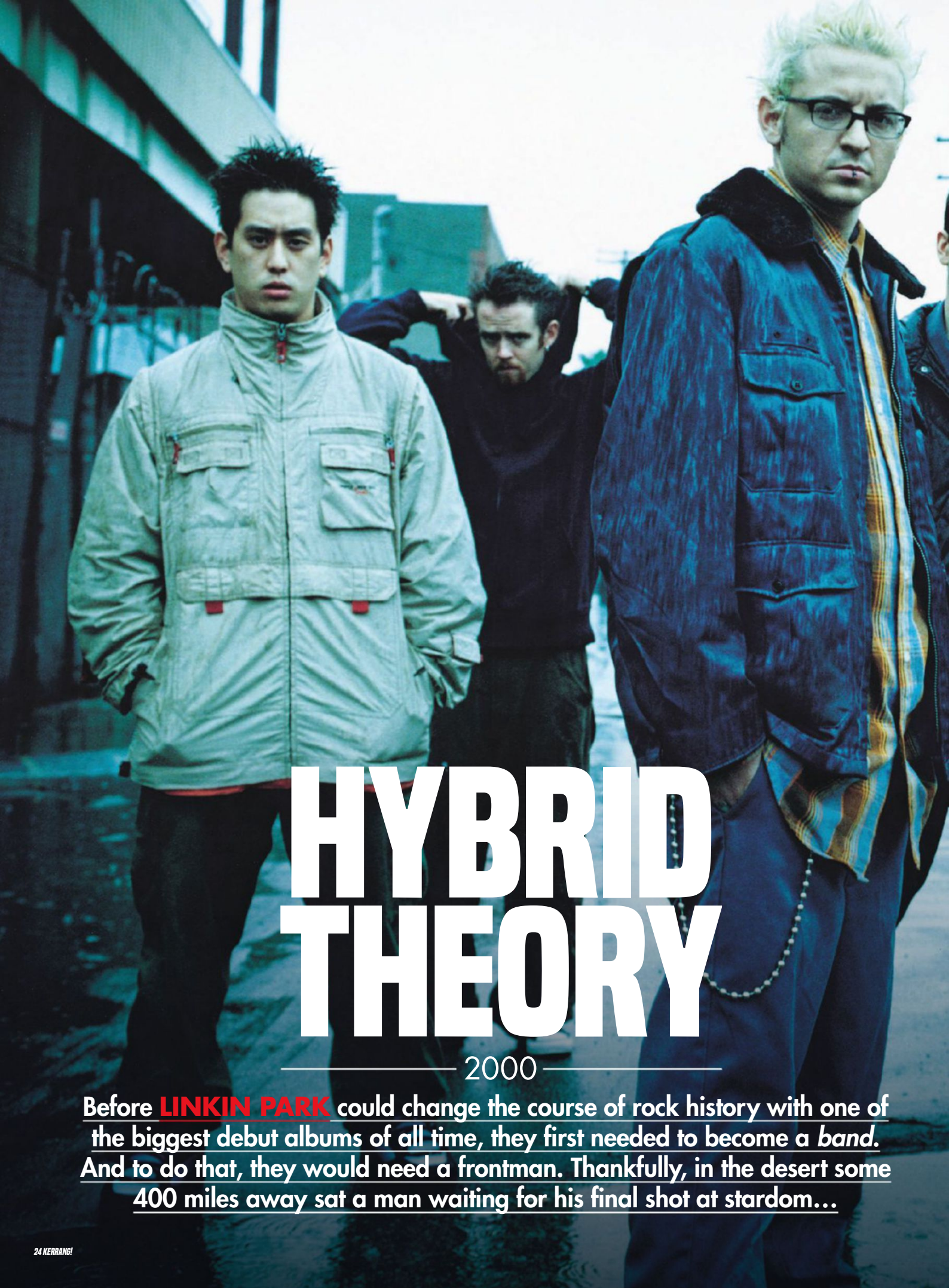
COVER STORY

LINKIN PARK FOREVER

Twenty years ago, CHESTER BENNINGTON joined the ranks of a then-little-known LA quintet going by the name Xero. The name might soon change, but what LINKIN PARK would go on to achieve together during the next two decades would change not only their lives, but those of millions around the world. Over the next 28 pages, we celebrate the story, album by album, of a band like no other…

WORDS: JAMES HICKIE





HYBRID THEORY

2000

Before LINKIN PARK could change the course of rock history with one of the biggest debut albums of all time, they first needed to become a *band*. And to do that, they would need a frontman. Thankfully, in the desert some 400 miles away sat a man waiting for his final shot at stardom…

Only one man here was confident he wasn't going to be losing his wallet any time soon

Brad Delson had grown up on a diet of Guns N' Roses and Metallica, chemically straightening his curly hair to look more like his heroes, before realising he risked it falling out. The guitarist would soon develop his own trademark look, though, donning a large pair of headphones onstage.

"I'm not sure why I wear them," Brad would ponder later. "I started wearing them a while ago and got used to it, so thought it would be a good idea to keep wearing them."

Thankfully, it was around this time that a somewhat better decision was made by Brad, when he elected to take an internship at Zomba Music Publishing. Upon seeing the various items of Korn and Limp Bizkit paraphernalia adorning the walls of their offices, Brad felt compelled to tell the company's vice president, Jeff Blue, about his fledgling band, Xero, and their plans to change the world.

Struck by the 19-year-old's ambition and, well, balls, Jeff went along to the band's first ever show – at the legendary Whisky A Go Go in West Hollywood, of all places. Sufficiently impressed by what he heard, he offered Xero a publishing development deal.

Brad had known Mike Shinoda since they were both 13. The rap-loving son of a Japanese-American father, and a mother who encouraged him to take up piano because it would look good on college applications, Mike was something of a technical genius. After starting Xero with Brad and drummer Rob Bourdon in 1996, Mike turned his bedroom into a makeshift studio, complete with four-track recorder and vocal mic to capture their early demos. Rob's roommate was Dave 'Phoenix' Pharrell, who joined a Christian ska-punk band called Tasty Snax in high school, switching from guitar to bass to fill the gap in their ranks and sticking with that instrument. DJ Joe Hahn, who bonded with Mike at art school over their shared love of hip-hop, and co-vocalist Mark Wakefield completed the line-up.

You'd think receiving a development deal would be a quick win for Xero, but it was anything but. The lack of progress soon proved enough for Mark, who left to pursue other projects.

"I wanted somebody in the band who had the same drive and passion for melodic singing vocals as I had towards rapping vocals," Mike would say of the gap left by the departure of Mark, who today is the VP of Velvet Hammer, an artist management company with a roster that includes Korn, Deftones and The Smashing Pumpkins.

Chester Bennington could relate to the idea of not being where you want to be, and certainly had the requisite passion. He'd enjoyed modest acclaim in his native Phoenix, Arizona, with local band Grey Daze, a post-grunge outfit that saw the late-teen make his first record, enjoy radio play and perform in 2,500-capacity venues. But while that might have suited some, Chester dared to dream even bigger, growing impatient with the absence of ambition in his Grey Daze bandmates, and lack of traction beyond the borders of his home state.

"Nobody outside Arizona was interested," he recalled. "It was very difficult to be the guy who wrote and sang the songs and share the credit with people who didn't really give a shit. Very few

people will respect the opinion of a 16-year-old songwriter fronting a band. I was pretty frustrated."

With Xero, however, Chester would find himself in the opposite position. He'd grown used to always being the youngest, both in bands and his own family, but he was about to be thrown together with five men at least two years his junior. More importantly, they were considerably further behind him in terms of experience, given that he'd been active in his local scene for nigh on a decade.

Chester had come to Jeff Blue's attention through an attorney friend. Jeff sent the singer a copy of Xero's demo by overnight delivery. Chester was fascinated enough by what he heard to ditch plans for his 23rd birthday party in order to pore over songs like A Place For My Head.

"I noticed that Mike's rapping was really good, and I felt I could improve on the melodies as far as their choruses were concerned," said Chester of his first impressions. "Something told me that this was the golden ticket to get inside Willy Wonka's chocolate factory."

Keen to get himself inside those factory gates, Chester enlisted the help of a local band Size 5 to help record an audition video.

"What I heard floored me," Jeff recalled of what Chester sent back, in an account penned almost 20 years later. "Every crack of his voice had a story to tell. It was genuine, vulnerable, urgent, beautiful and hit you in the gut."

Chester's musical preoccupations, from the dark pop of Depeche Mode to the gruff industrial stylings of Ministry, plus his innate talent, had resulted in a voice that sounded like a gift from the rock gods – and aroused jealous suspicion as a result. "It's just me, man," Chester laughed at those who would ask what technology he employed to give his pipes their effortless balance of emotion, precision and power. "If I make a mistake, you'll hear it. There's no fancy-schmancy things going on. I can pretty much switch my scream off and on like a light switch."

A light certainly came on when the other members of Xero, who had been auditioning singers for four to five months, heard what Chester had brought to the table, so they invited him to join them in LA. The singer enthusiastically accepted, despite being newly married to wife Samantha and having recently secured a promising tech job back home.

Once Chester arrived, Xero signified their new beginning by changing their name to Hybrid Theory, though had to go back to the drawing board when they discovered another band had snapped up the moniker.

"I'm kind of glad we don't call ourselves by that name anymore," Mike would reflect in Linkin Park's first K! cover feature. "Hybrid music is such a trend right now. It's almost a joke to say that your band is about mixing styles, since everybody is doing it."

A couple of (frankly terrible) alternative names were considered, including Plear and Platinum Lotus Foundation, before Chester suggested Linkin Park, after Lincoln Park in Santa Monica.

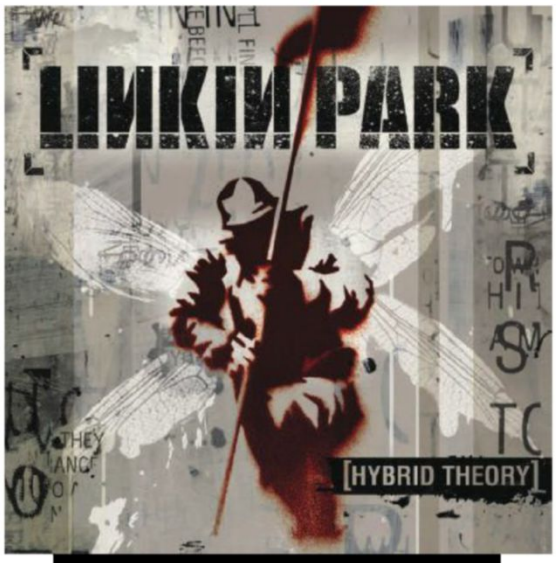
"I liked the fact it didn't have a meaning," said Brad of the alternative spelling. "There are Lincoln Parks everywhere, but this way we got to infuse those words with any meaning we want."

While it's an enigmatic explanation, an alternative one suggested the deviation was actually down to the website domain 'linkinpark.com' being available – and, crucially, costing less.

Having played some 42 showcases for record labels and been rejected by all of them, Linkin Park's unbreakable spirit and dogged determination were finally rewarded when they signed with Warner Bros. Records in 1999. Work on Hybrid Theory began in earnest in March 2000, at NRG Recording Studios in North Hollywood. It drew inspiration from the six-track Hybrid Theory EP the newly cemented line-up had recorded, helmed by Mike and Andrew 'Mudrock' Murdock, who'd produced Godsmack's self-titled debut album.

Many of these songs dated back to writing sessions at Mike's parents' house, and while several were reworked in the studio, none of them would make it to Hybrid Theory. Unfortunately, Mike almost didn't either. His significant history with the band, not to mention his indelible creative mark on it, wasn't enough to avoid an attempt by the label to oust him and his rapping midway through recording the album. (The band's ranks had already been disturbed, with Dave's touring commitments with Tasty Snax preventing him from recording, with bass parts being handled by Brad.)

It's fair to say Chester didn't react well to the label's suggestion regarding Mike. The interplay between the two was informed by a fast friendship that began the first day they met; Chester had crashed at Mike's place that evening. "What did you say to him?" Chester's bandmates asked when he came back into the room after he'd spoken with the offending A&R. "I told him to go fuck himself," said the singer.



"SOMETHING TOLD ME THAT THIS WAS THE GOLDEN TICKET..."

CHESTER BENNINGTON

Chester was responsible for far more than fierce loyalty. With his input, Hybrid Theory's lyrics took on far deeper and darker dimensions. Crawling, which the singer would later describe as the most technically challenging song for him to perform live, was no less strenuous on his emotions, dealing directly with his addictions to alcohol and a variety of drugs, particularly with the line '*These wounds, they will not heal*'.

Meanwhile, in the hands of producer Don Gilmore, the man responsible for sizeable records by Eve 6 and Lit, and engineer Andy Wallace, no stranger to marrying rap and rock having worked on Run-DMC and Aerosmith's smash Walk This Way, the songs on Hybrid Theory sounded suitably massive. There were additional textures, too; With You featured beats and soundscapes by the Dust Brothers, the LA-based duo famed for their work on Beastie Boys' 1989 classic Paul's Boutique, and the unnerving score for David Fincher's Fight Club.

Two incidents before Hybrid Theory's release gave early glimmers that the album was something very special. Firstly, at a radio convention, programmers were treated to a taste of debut single One Step Closer. Originally called Plaster, it was hastily written when producer Don had encouraged the band to work on new material and was the perfect distillation of the band's aggressive but accessible sound. The song prompted a frenzied reaction akin to meat being thrown into a piranha tank, resulting in it being rushed on to the airwaves and the album's release date being brought forward. Meanwhile, One Step Closer's colourful promo, featuring the band performing amidst levitating ninja warriors, was an equally big talking point. So much so, in fact, that while Chester was on holiday in Mexico a couple of weeks after its release, two women clocked the singer's characteristic flame tattoos on his wrist – "[representing] the Aries part of my fire sign" – prompting one woman to whisper to the other, "That's the guy in the video I told you about!"

Linkin Park's star was clearly on the ascent – thanks, in no small part, to the band's inventive approach to introducing their music to fans.

"We started seeing a following develop when we started doing street team work on the internet," explained Mike. "We've always been interested in putting our songs out there for people worldwide. Once we had them available, we'd go into chat rooms and have conversations with people. Eventually, they'd ask about the band and we'd let them know where the music was at. I would sit and talk to five people at a time and one by one they'd all go and check out the site, coming back and saying that they liked what they heard."

"I think it's an important key," said Chester of these innovations. "But first and foremost writing good music is the thing. It doesn't matter how good your team is, or how much money you have behind you or how cool your video looks – if the songs aren't there and the band can't pull it off live, then nothing will come from it."

But the songs *were* there. As was the live prowess, earned from tireless rehearsals in a room with leaky pipes on Sunset Boulevard. So, too, was the kind of pioneering marketing that would become the norm in years to come. *Something* was going to come from this.

Even with the promising clues and excitable word of mouth, no-one could predict just what a juggernaut Hybrid Theory would become upon its release on October 24, 2000. Debuting at number 29 in the US Billboard 200, the album would peak at number two, selling 50,000 copies in its first week. Four weeks later it was certified gold, signifying sales of 500,000 copies. Even two years later, the album continued to sell 100,000 copies a week in the band's native U.S..

Hybrid Theory is nothing less than the best-selling rock album of the 21st century. As of today it's sold 32 million copies, making it the biggest-selling debut since Appetite For Destruction by Brad's heroes in Guns N' Roses 13 years earlier.

Quite where the enterprising guitarist would be had he not accepted that internship, we'll never know. But what was to follow would go down in history… K!

You turn your back for two minutes, and someone graffitis your brand new T-shirt

FACTS OF AUTHORITY

Nuggets of HYBRID THEORY trivia

■ Mike, a talented graphic designer, had the idea for the album's iconic cover art.

■ **Chester hadn't wanted In The End to be included on Hybrid Theory. The singer would come to appreciate it, though not as much as the listening public – it would go on to become the most successful of the album's four singles.**

■ Chester identified One Step Closer as his least favourite Linkin Park song.

■ **Ahead of Hybrid Theory's release, Myra Simpson, the national promotions manager at Warner Bros. Records, told Chester that she would give him a Stone Temple Pilots triple platinum plaque if Hybrid Theory had gone Gold by Christmas. Chester would duly collect his prize.**

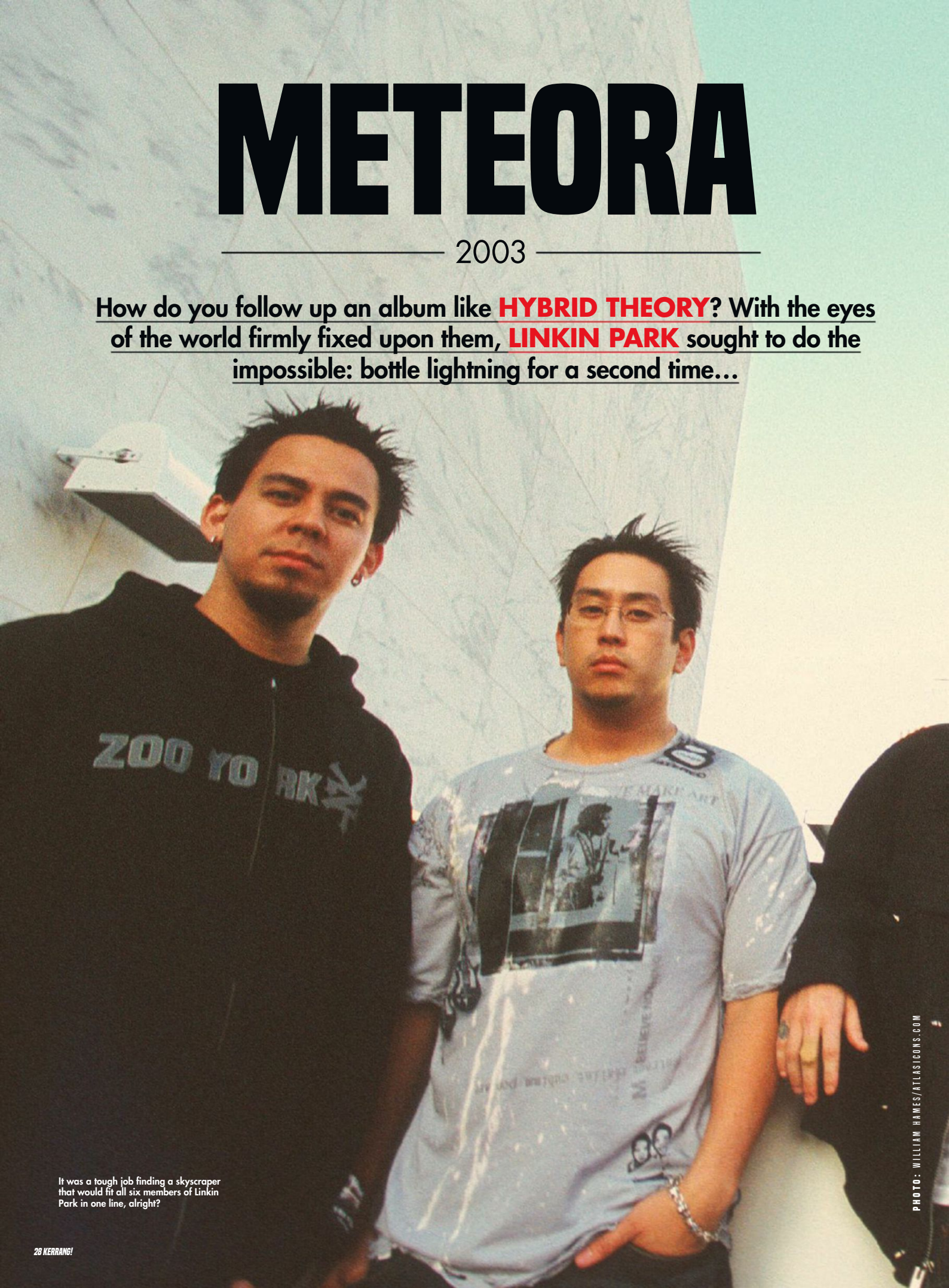
■ In 2001, while touring with Ozzfest in support of Hybrid Theory, Chester was bitten on the arse by a poisonous recluse spider while sleeping in his bunk.

REX

METEORA

2003

How do you follow up an album like HYBRID THEORY? With the eyes of the world firmly fixed upon them, LINKIN PARK sought to do the impossible: bottle lightning for a second time…



It was a tough job finding a skyscraper that would fit all six members of Linkin Park in one line, alright?

PHOTO: WILLIAM HAMES/ATLASICONS.COM

Before 2003, the undisputed title of 'Most Famous Meteora' would have gone to the rock formation in central Greece. Situated near the spectacular Pindus Mountains, it's the site of six monasteries, the last remaining ones of the 24 that once stood there, hewn from vast pillars amidst precariously steep drops. The word 'Meteora' roughly translates as 'lofty'.

Linkin Park had created their unique and lasting impact on rock with Hybrid Theory. But they appeared to have fashioned a rod for their own back, too, given the album's outrageous fortune. Even before completing their tours in support of their debut, questions of how they'd follow up such an unprecedented success story loomed large. Would Linkin Park stumble and fall into the abyss the second time around?

Even a cursory look at the state of the scene gave reason for worry. Some of the biggest names in nu-metal had shown signs of a downturn. Korn and Papa Roach, both unit-shifters of the highest order, had underperformed commercially with their Untouchables and Lovehatetragedy albums the previous year. Maybe fans were switching off? Chester didn't seem to think so.

"I hate to say it, because I love both of those bands, musically and as people, but there is an up and down cycle in everyone's life and career," the singer reasoned. "If our fans don't like our album, I think we should take it as a sign [they] don't like our [second] album. I think we should take it as a sign that we've lost touch with our fans and we need to regain that trust."

"This band works better under pressure," Chester would say of Linkin Park's preparation for their very own Meteora. "We're not going to worry about outselling Hybrid Theory, because you cannot count on those things. You just have to go in and write songs you like and do things that make you happy. If you can do that, then you've succeeded. We never imagined this kind of response and it's a great thing to be part of. To attempt to match this for that sake alone is ridiculous."

Chester's cool head was likely down to the knowledge his band were already deep into the creative process for album number two, having written 80 demos during the eight months they'd spent on the road. Given a solid touring schedule designed to keep the momentum going, they took to working aboard their bus, where the cramped, box-like conditions weren't dissimilar to the bedroom Mike had made his studio when the band was called Xero – albeit with gear that cost a little more than the $300 he'd spent back in the day.

"The nicest thing about having any recording equipment on the road is it allows you to capture that moment of spontaneity," said Dave during an interview for The Making Of Meteora.

"Something about that energy of just having figured it out is important," added Mike

in the 30-minute documentary, which would come as part of the special edition of the album. "If you listen to [the demos] three years later, you still hear that energy."

A case in point was Somewhere I Belong, which would become the album's colossal first single. It started life when Chester, not necessarily known for his guitar playing, was noodling on an acoustic and happened upon the notes that make up the song's distinct intro – sort of. While Mike loved the hook, he considered it "too folky" because of the instrument it was played on. But instead of simply playing the song on a different instrument, or building up the elements around it, Mike and Joe reversed the sequence to give it the sweeping quality you hear on the finished song, before cutting it up into sections and reassembling the chord progression Mike had been so taken with.

Sometimes these alterations took place in slightly more clandestine ways. The album's second single, Faint, came from a riff Brad had played to a click track at 70 beats per minute, the resting heartbeat of the average human. By the time the guitarist returned to pick up his work in progress, he discovered Mike had snuck in and put his own stamp on it, upping the tempo to make it twice as fast, more akin to that of a trance track. After some debate, it was agreed the pacier version worked better.

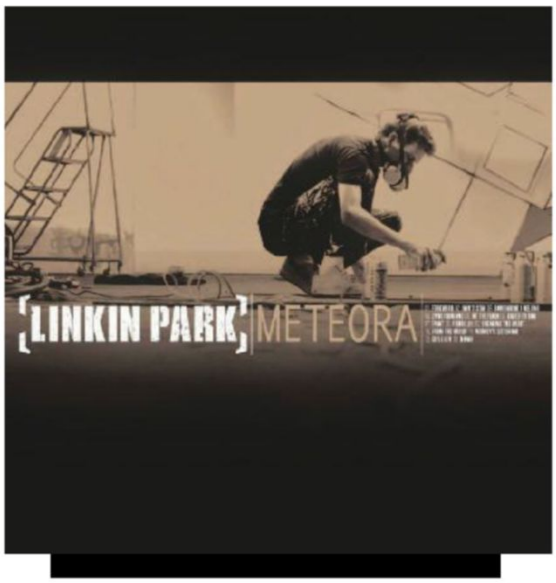
The creative production line style employed by Linkin Park on Meteora was based less on collective jamming, and more on working in twos at Mike's home studio. Mike was ostensibly in charge. As well as being a technical whiz, he had a skill for eliciting the best performances from his bandmates, even if he didn't always take things seriously. Dave suggested the pairing of him and Mike would more often than not result in jokey songs that were "insanely bad". Chester was no stranger to messing about either, penning a ditty called The Wizard Song that found him crooning the words: '*Down the fairy tale path, there is a wizard awaiting you*'. Mercifully, it didn't make the cut.

Among its many qualities, Meteora is one of the most effective musical illustrations of the maxim 'If it ain't broke, don't fix it.' Before work began on the album, the band joked with one another that they should do everything the same second time around, right down to having Mike drive them to shows in an RV, to maximise the chances of replicating the runaway success of Hybrid Theory, which continued to sell by the truckload even after the band ceased touring in support of it. "I don't know if that's going to happen," Brad wondered aloud of their tongue-in-cheek plan. "Probably not."

In reality, save for the RV bit, there was a same-song-second-verse quality about Meteora, starting with the band's return to NRG Studios in North Hollywood. And despite discussions around potential candidates for the role of producer, the band eventually decided Don Gilmore should man the console once more, given his familiarity with their way of working, particularly their penchant for crafting a song, breaking it down and building it back up again – a process that resulted in recording taking a whole year. (That was nothing; the band's perfectionism was so painstaking on Breaking The Habit that by the time it was finished, Mike had worked on it for five years.)

There was a key difference this time around, though: Don had the added pressure of sharing production duties with his charges. In 2002, Linkin Park had made Reanimation, a collection of their reworked tracks featuring the likes of Korn's Jonathan Davis and Staind's Aaron Lewis. The experience had a profound effect on the band. Not only did it confirm their continued pulling power – becoming the fourth biggest-selling remix album of all time – it piqued their interest in the technical aspects of making a record, and how they could be harnessed for greater levels of experimentation.

As well as navigating their evolution as musicians, the six members of Linkin Park were also dealing with the dramatic experiences of the past three years. On Hybrid Theory they'd learned to be a band; on Meteora they were dealing with the pressures of being bona fide rock stars – though Chester, for one, didn't want that change of status to bleed into his work.



"I DON'T WANT OUR SUCCESS TO AFFECT OUR ART. WE'RE STILL THE SAME PEOPLE"

CHESTER BENNINGTON

"I don't want our success to affect my art," he said, while admitting to feeling more stressed than ever during this period. "We're still the same people and we're still writing about the same feelings."

For Chester, that meant revisiting the darker periods of his life, which he'd detail with increased frequency during interviews to promote the album, and would continue to do on subsequent releases. For now, he spoke of being in the clutches of substance abuse as a teenager, of thinking about shooting up because he'd grown bored of the usual highs, and how his emaciated frame had once prompted his horrified mother, a nurse, to liken his appearance to that of a concentration camp prisoner. Surprisingly, despite its title, Meteora's fifth and final single, Breaking The Habit, wasn't actually penned by Chester, and in fact wasn't about his own experiences; Mike – inspired by another close friend's battle with drug addiction – had written it long before the co-vocalists ever crossed paths and microphones

While Meteora's more-of-the-same approach thrilled fans when it was unveiled to the world on March 25, 2003, some, including this very magazine, criticised the lack of progression since its predecessor. The 3K write-up at the time stated: "With Hybrid Theory, an album so precisely targeted to satiate music buyers rather than music *lovers*, you can't help but wonder if there's any need for a Part 2." Rolling Stone agreed, complaining it was the sound of the band "[squeezing] the last remaining life out of this nearly extinct formula". The album's debut at Number One in the Billboard 200 – a feat not even Hybrid Theory had achieved – and over 810,000 sales in its first week said otherwise.

"It's an obvious thing to focus on," Chester had said of the speculation around sales figures ahead of the album's release. "It's like, 'You sold 10 million records! Do you expect to sell another 10 million records?' No. Would it be nice? Yeah. Is it a reality? No, it's not."

Chester had been wrong – it would go on to sell more than 27 million copies – but so was Rolling Stone to suggest Linkin Park had ridden their formula off the rails. They'd approach many of Meteora's tracks again on Collision Course, a 2004 collaborative EP with rap giant Jay-Z that illustrated the breadth of mega talents they could share a stage with.

While Linkin Park continued to make lemonade, life still occasionally threw the odd lemon in their direction, particularly when in the build-up to 2003's European tour, Chester began experiencing excruciating pain.

"I thought I was gonna die," he told K! a month later, taking a break from shooting the video for Numb in Los Angeles, after the plans to film in Prague were nixed in the wake of his illness. "I was in peak physical condition a few months back, I was ready to go, and then, on that one morning, I wake up with a slight ache in my back. Two hours after that, I feel like I'm going to die."

A hospital visit later saw Chester diagnosed with an aggressive viral infection that caused the already wiry singer to lose weight and be sapped of the energy he was celebrated for onstage.

Thankfully, he was back on that stage for Metallica's Summer Sanitarium Tour, and firing on all cylinders if their Live In Texas album, released that November, was anything to go by.

Linkin Park reunited with Metallica the following summer at Download Festival, where the nu-metal megastars vaulted the bill to share headline status with the thrash legends. It was the band's very first time playing Donington.

Despite mixed reviews, Collision Course became the first extended play to top the Billboard 200 since Alice In Chains' Jar Of Flies a decade earlier. Its only single, Numb/Encore, nabbed a GRAMMY in the Best Rap/Sung Collaboration – though, for some reason, that wasn't until 2006, two years on from its release.

By that time, Linkin Park were already on to the next thing. With Meteora, they had managed to pull off an incredible feat twice over – thrice if you include Reanimation, and four times with Collision Course – but they were ready to try something new, as ever, on their own ambitious terms. And with a little help from a certain legendary bearded producer. Midnight was approaching. A new dawn beckoned. K!

GETTY

Chester and someone called Jay-Z. Whatever happened to him?

METEORA STRIKE

A shower of LP2 factoids

■ Meteora is the first Linkin Park album to feature Dave Farrell on bass.

■ **It is the most successful album in the history of Alternative Songs chart.**

■ Chester went on the record to call Breaking The Habit his favourite Linkin Park song. "It's the only song where I've actually had to pull my shit together to record it – the lyrics hit me on such a deep level." This despite the fact that the lyrics were written by Mike.

■ **The working title for Breaking The Habit was Drawing; it started life as a musical interlude that Mike extended after being encouraged by Brad and Joe.**

■ The animated section in Breaking The Habit's video was by the same people that created the animated section of Quentin Tarantino's Kill Bill.

Chester responds to someone calling LP 'nu-metal'...

MINUTES TO MIDNIGHT

2007

Having helped reinvent rock at the turn of the millennium, LINKIN PARK – by now bona fide festival headliners – set out on album number three to reinvent something else entirely: *themselves*…

PHOTO: PAUL HARRIES

"Calling us nu-metal now is, to me, like saying, 'You suck.'"

By 2007, it's fair to say Chester Bennington had grown weary of his band's association with that most misunderstood of sub-genres. So, too, had the usually more reserved Mike Shinoda, who was even angrier. "We thought, 'Fine, you're pissing us off. We're going to make something so different that you can shove nu-metal up your ass.'"

For Linkin Park, their third album, Minutes To Midnight, signified more than just the cutting of ties with the past. It was a chance to slay it all together, because, as guitarist Brad Delson had put it, "We had to kill the old Linkin Park to find out who we are now."

The band had certainly had a lot of time to do the deed, with the years following the release of Meteora giving them the chance for a collective breather.

"That break was necessary and mandatory," said bassist Dave Farrell firmly. "We had done a ton of work for our first two albums and, in between them, we had been remixing, writing new material and touring constantly. Those four years were brutal and exhausting."

They certainly had been for Chester, who had got divorced from his wife, Samantha, with whom he had a son, Draven. The singer himself had experienced the pain of his parents' divorce when he was 11, and knew of its lasting effects, so struggled with the situation.

"I felt someone, like, came up to me and said, 'Here's a big pile of shit. Eat it!'" reflected Chester. "I lost all my money in the divorce and I'm only just starting to get back on my feet," he admitted later. "It's been like a roller coaster: one day you're married, the next day you're not. One day you're rich, the next day you're not. I'm happy now, but at times it has felt like being hung, drawn and quartered. I've been pulled in every direction."

The happiness he mentioned was the result of having been pulled in the direction of the aisle once more, having married model Talinda Ann Bentley in 2006. The couple welcomed the first of their three children, Tyler Lee, a few months later. Despite these positive developments, the truncated intensity of everything that happened to Chester in this period had left him feeling in some kind of limbo. "I couldn't be fully happy with the new life I was starting and couldn't, you know, end the other life."

Chester and Mike had begun to explore creative lives outside of Linkin Park. For Mike, it was his new project Fort Minor, which leaned more heavily on his passion for hip-hop. Debut album The Rising Tied was released in November 2005, and was buoyed by the success of single Where'd You Go, featuring a guest spot from Jonah Matranga, of Sacramento cult favourites Far.

As for Chester, he had met Ryan Shuck back in the Hybrid Theory days, when he was the guitarist in LA industrial rockers Orgy. Five years later the duo formed Dead By Sunrise.

Their name was inspired by Chester's fear of not living to see the next day, having started "partying" again. Originally called Snow White Tan, the band provided an outlet for the songs Chester had been writing that weren't stylistically right for the new Linkin Park album. Despite Dead By Sunrise's momentum, debut album Out Of Ashes wouldn't see the light of day until 2009.

Up to this point Linkin Park had remained focused on one thing: *Linkin Park*. But with all these extracurricular activities leading to delays in the recording of the album that would become Minutes To Midnight, whispers began to suggest all was not well in the LP camp. Some even went as far as suggesting the once unbreakable unit were on the verge of splitting.

"There were a lot of rumours that we broke up," Chester would later acknowledge, before gladly pouring water on the suggestion. "That's cool, because at least people were thinking of us. But we were never close to breaking up – not even in the shittiest times. Not even when I had a lot of personal stuff going on that wasn't to do with the band."

Mike would later describe the recording sessions for Minutes To Midnight as "a series of failures and breakthroughs", which might explain why early rumours claimed the album's title would be Trials And Tribulations. Admittedly the band had made things difficult for themselves from the get-go. On their first two albums they'd arrived at the studio with about 30 songs; this time around, however, they were lugging somewhere in the region of 130. Whittling that haul down to 12 would take 14 months.

There were other things taking up their time, too. For album number three, the decision was made not to work with Hybrid Theory/Meteora producer Don Gilmore in order to team up with Rick Rubin.

The legendary bearded one had a reputation for quality, having helmed classic records by the Beastie Boys, Red Hot Chili Peppers and Slayer, but also for tireless perfectionism. Linkin Park soon discovered that last bit was well earned. Not long after arriving at LA's The Mansion studio, Mike – who would be co-producing – told Rick he didn't want an easy ride. He and his bandmates certainly didn't get one, and were soon taken firmly, but rewardingly, out of their comfort zone. This largely related to the process of writing lyrics, which, for the first time in the band's career, was to be done by committee. The first stage saw Chester and Mike reviewing one another's words, with both men encouraging each other to be painfully honest about their work. "It can be tough," is all Chester would say on the matter.

The second stage involved the duo sharing the lyrics with the rest of the band for their input, in the interests of including everyone in the songwriting process. This meant guitarist Brad Delson, bassist Dave Farrell, drummer Rob Bourdon and DJ Joe Hahn critiquing Chester and Mike's work, after years of the duo doing it to them.

And if all that didn't sound awkward enough, the final stage meant Mike taking the agreed lyrics downstairs to Rick's room to be reviewed, like a student nervously presenting an essay. Much like a teacher, the producer's feedback was often swift, brutal and exacting, much to Mike's chagrin given the effort that had gone into them. "It's frustrating to have someone dismiss something in 30 seconds that you've been working on for days," recalled Mike. "Having your lyrics rejected is like being punched in the face."

Rather than sulk, however, Mike endeavoured to work harder, even if that meant falling foul of the committee; he would later claim to have rewritten the words to Bleed It Out 100 times. Thankfully, the finished results made it worth the slog. "When it finally came together I said to the band, 'I don't think anyone but us could have made a song like this.' It's a fucking bizarre death-party-rap-hoedown!"

If that sounded like an unusual mix, it certainly wasn't the only example. Given Up was reminiscent of Chester's heroes in Stone Temple Pilots – which would prove prophetic, given he'd end up joining their ranks six years later – albeit with what sound like sleigh bells and an incredibly heavy breakdown midway through. It was another example of the tendency within the band to pilfer one another's songs to build upon them. This time around, Brad would take

MINUTES TO MIDNIGHT
LINKIN PARK

"WE HAD TO KILL THE OLD LINKIN PARK TO FIGURE OUT WHO WE ARE NOW"
BRAD DELSON

a floundering composition of Mike's, Fire In The City, before, in the guitarist's words, "[mining] it for the good parts".

Mike would joke that it was like Brad stealing his car and ripping out the stereo.

There were other rocking moments for the old-school fans with No More Sorrow, which, in fact, went far heavier than Linkin Park had gone before. Indeed, there was truly something for everyone on Minutes To Midnight. Chester acknowledged the "reggae vibe" of In Pieces, which chronicled the headspace he'd become stuck in, trying to navigating the contrasting emotions of the painful end of one relationship and the joyful start of another.

"I see death and rebirth," was Mike's summary of the album's key themes, and the band's ethos off the back of it.

"Death doesn't have to refer to someone dying," added Brad. "It can mean the death of a relationship, all sorts of things. You can't open a new chapter without closing the last one. That was important here, that's what we're doing on this album."

"We thought our album would never get finished, but obviously we were wrong," said Mike. At one stage the band had joked that Guns N' Roses were more likely to have their long-gestating opus, Chinese Democracy, out before their new album. They needn't have worried; even with their delays they ended up beating Axl and co to the punch by a year.

The question of how much clout an album would pack in terms of sales wasn't something Linkin Park had much cared about before, in interviews at least, but that wasn't the case this time around. Perhaps aware their concerted effort to change the band's formula might turn off some of their fans, Chester seemed nervous about its chances. "If this record only sells one or two million copies, that's a huge failure," fretted the singer – a quote that hasn't aged well, given today's album sales. He'd return to the topic as the release drew nearer, but with no less worry.

"I guarantee you, if this sells one or two million copies, then everyone will say that we fucking bombed," added Chester, whose concerns were somewhere between the commercial ("We want to sell records. We want to be successful") and the personal ("I'd be really shocked if this album was kicked in the dirt. It would hurt. It would personally hurt. I'd be devastated. This is our baby.")

Unsurprisingly, given Linkin Park's track record with dividing the critics, the kicks that Chester feared did come, but so too did the embraces. The main difference of opinion was on the question of just how much LP had deviated from the template they'd become synonymous with. Some thought they'd evolved, though perhaps not quite as much as they could, calling it 'a step in the right direction and a stepping stone for things to come'. Others, meanwhile, could barely tell the difference, so bemoaned [the band's] decision to "stay roughly within the shrieky boundaries of their genre".

To anyone else, the 623,000 album copies Minutes To Midnight sold in its first week would be reason for celebrations of the most frenzied kind, especially in this day and age. But Linkin Park had set the bar high for themselves, as well as the sales figures; that was down on Meteora's 810,000 opening seven-day haul. The album achieved success in other ways, though. Firstly, all five of its singles – What I've Done, Bleed It Out, Shadow Of The Day, Given Up and Leave Out All The Rest – reached the Billboard Hot 100. And secondly, What I've Done, the majestic, anthemic first single, with a piano motif that sounded like a more upbeat version of the Halloween theme, achieved a feat none of the songs on Hybrid Theory or Meteora had – it became Linkin Park's most commercially successful track.

With the benefit of hindsight, time has perhaps been kinder to Minutes To Midnight than it has to some of Linkin Park's other releases. It was clearly a watershed moment for them, when they bravely shed the sound that had made them very rich and very famous, in favour of a sleeker, sharper style. But even with the knowledge that their rule book had been ripped up, the band's next step was an unexpected one. Things were about to get very strange indeed. **KI**

TAKING MINUTES

The facts behind MTM...

■ Linkin Park were late bloomers when it came to using bad language on record: Minutes To Midnight is the first Linkin Park album to carry a parental advisory sticker.

■ **There were 10 alternative album artworks. The band shared them with fans a year after its release, allowing them to use their favourite on iTunes.**

■ The 'sleigh bells' you can hear on Given Up is actually the sound of Brad jingling a set of keys.

■ **Hands Held High found the band getting political – Mike described it as a "big middle finger to George Bush."**

■ During the album's sessions, the band recorded a song called Announcement Service Public (later released on the LP Underground 6 EP), which featured some handy advice from Chester when played backwards: "You should brush your teeth and you should wash your hands."

Brad Delson, there, low-key rocking 2007's best hair

A THOUSAND SUNS

2010

LINKIN PARK continue to stretch boundaries by thinking big on their "multi-concept" epic that – even nearly a decade later – continues to divide and bewilder…

PHOTO: LISA JOHNSON

Perhaps the members of Linkin Park were simply being true to form when they told K! they didn't want to say too much about their fourth album for fear of giving too much away about its direction. This was, after all, a band still slow to warm to being interviewed, hesitant to explain the thoughts, feelings and meanings of their work because they believed they'd ultimately all be available to the listener via the words and music of whatever album they were working on.

This time around, however, this reluctance seemed to stem less from frostiness and more from a desire to blindside listeners with something so different it would make the leap between Meteora and Minutes To Midnight look like a mere pigeon step – an idea given credence as the band discussed their hopes for the album.

"We want to go to a psychedelic place where you can feel and see the sounds," enthused Chester. "We want to be in a multi-sensual place, musically. We want to combine it all into a story that feels as though we're taking you on a journey."

In 2008, Linkin Park had released a standalone single called New Divide. A year earlier, What I've Done had been included on the soundtrack for Michael Bay's Transformers. New Divide, however, was specifically penned for its sequel, Transformers: Revenge Of The Fallen, and based around the themes explored in the blockbuster film. While similar to the band's past work, given its verse-chorus-verse structure, the heavy use of synths and adherence to a concept hinted at intriguing possibilities.

It became clear these possibilities had been explored to a degree no-one could have predicted when their fourth album emerged. A Thousand Suns didn't simply display Linkin Park's unprecedented musical evolution, but also their intellectual growth. It was the sound of a band switching their mad-at-the-world-isms for an album mad at what was being done to the world. It dealt less with robots in disguise and more with "[putting] your bodies upon the gears," a phrase from a legendary address by activist Mario Savio that was sampled on the track Wretches And Kings. The instrumental Wisdom, Justice, And Love would sample another prominent activist, Martin Luther King Jr.

The title A Thousand Suns was inspired by Hindu Sanskrit scripture. J. Robert Oppenheimer, a theoretical physicist and the 'father of the atomic bomb' had used its words to describe the blinding blast unleashed by the U.S. army's first successful test, codenamed 'Trinity', of the weapon on July 16, 1945. Oppenheimer would be directly sampled on the track The Radiance, while The Catalyst, the album's first single and an early indicator of the confused reactions to come, would see Chester and Mike incorporate Oppenheimer's words by asking *'Will we burn inside the fires of a thousand suns?'*.

EXCLUSIVE BONUS PULL-OUT MAG!

KERRANG!

10 UNSEEN SHOTS INSIDE!

COMES AS PART OF KERRANG! ISSUE 1781 - NOT FOR RESALE

POSTER PANIC! AT THE DISCO SPECIAL

PRAY FOR THE WICKED EDITION

PHOTO: JONATHAN WEINER

PHOTO: RYAN JOHNSTON

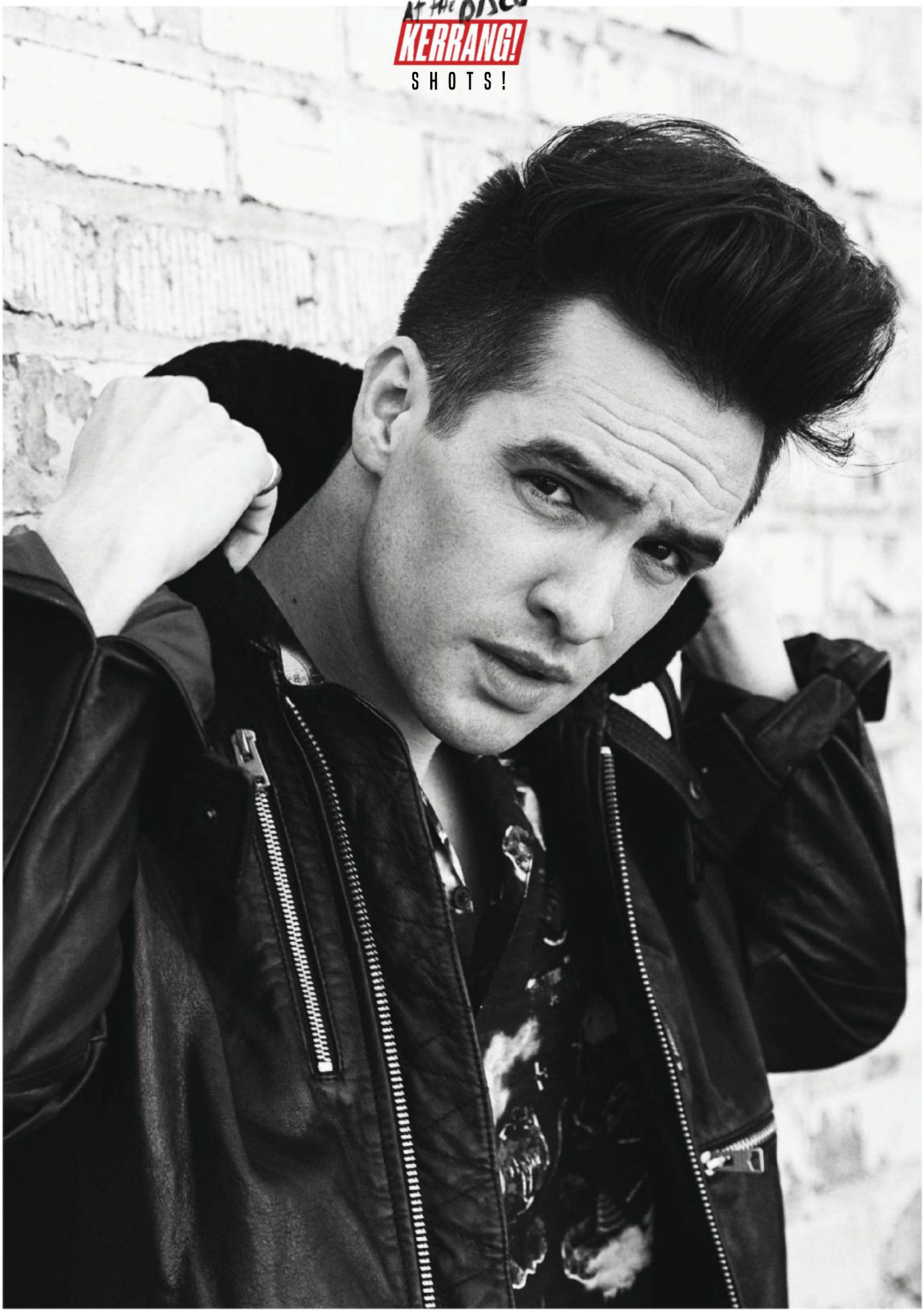


PHOTO: JONATHAN WEINER

PANIC! AT THE DISCO

KERRANG!

SHOTS!

PHOTO: NAT WOOD

PHOTO: JONATHAN WEINER

PANIC! AT THE DISCO
KERRANG!
SHOTS!

PHOTO: JONATHAN WEINER

PANIC! AT THE DISCO

KERRANG!

SHOTS!

PHOTO: RYAN JOHNSTON

PHOTO: JONATHAN WEINER

PANIC! AT THE DISCO

KERRANG!

SHOTS!

PHOTO: NAT WOOD

PHOTO: JONATHAN WEINER

PHOTO: RYAN JOHNSTON

Frustratingly, LP hadn't considered the relative size of the piece for their human chess set

Human fears about the nuclear age, and the war and destruction it would herald, would inform what Chester publicly announced would be a concept album. Except that it wasn't really. Traditionally, concept albums have connotations of patience-testing running times and impenetrable narratives, but Linkin Park had used the term more as a way of describing the cohesion they would employ to get the listener to stay the course at a time when streaming had fundamentally changed the way people consumed music.

"It's intended to flow from the start of the first track to the end of the last," explained Mike. "That journey can only be experienced if you listen to it from start to finish."

Mike would later go to great pains to clarify that, despite what had been said before, A Thousand Suns wasn't actually a concept album, but instead a "multi-concept record", given the many issues it dealt in.

"[The] term usually refers to things like [The Who's] Tommy or… rock operas and stuff like that that has a narrative. And this doesn't have a narrative; it's more abstract than that," explained Mike. "So if those albums are more of an Andy Warhol, this is more of a Jackson Pollock."

Likening A Thousand Suns to the work of Pollock, the American artist who would frantically splash paint on his canvases, reflected the new-found sophistication of a band former co-vocalist Mark Wakefield had once described as sounding like "Helmet meets Deftones meets Rage Against The Machine", and the abstract methods they were now pursuing. For an album so focused and reliant on its construction, their approach had been considerably looser than before, a process Mike would describe as "a weird mix of perfectionism and utter chaos."

As on Minutes To Midnight, Rick Rubin would co-produce with Mike, but there was a nod to the band's past with a return to NRG Recording Studios, the site where they recorded Hybrid Theory and Meteora. Unlike their first two albums, A Thousand Suns wasn't born from the band's usual method of labouring in pairs to assemble and deconstruct each other's work, which probably had more in common with hip-hop than rock and metal, but instead found them indulging in lengthy jam sessions, in which no direction was off limits, and inspirations, however unusual, were pursued to their natural conclusions.

"There are times when it's more productive to just wander into the ideas that start popping up without a real care for time or structure of reference point," Mike would explain. "Sometimes going further down the rabbit hole is the best idea, but then there are other times when really getting scientific or mathematical about it, getting into grid mode on the computer and making sure every little edit is perfect, achieves the best results."

Chester, who admitted to being daunted by the idea of doing a concept album when it had been mooted, nevertheless felt liberated by this new way of working. The release of Out Of Ashes, the debut album from side project Dead By Sunrise, had proved to be a cathartic vacation away from his day job, and an effective outlet for the aggression and issues relating to his past that had overwhelmed him in recent years. In 2008, between the releases of Minutes To Midnight and A Thousand Suns, the singer had conducted an interview with K! in which he described the extent of the sexual abuse he'd suffered as a child but previously only hinted at.

"I started getting molested when I was about seven or eight," he explained. "It was by a friend who was a few years older than me. It escalated from a touchy, curious, 'what does thing do' into full-on, crazy violations. I was getting beaten up and being forced to do things I didn't want to do. It destroyed my self-confidence."

Two years on from those painful admissions, Chester found himself in a place of personal peace and satisfaction.

"For the first time in my life I'm actually comfortable being by myself," he'd admit two years later, during "a good, long, even streak" in which he embraced sobriety and the support of his family. The lyrics to second single Waiting For The End – '*Sitting in an empty room trying to forget the past / This was never meant to last / I wish it wasn't so*' – explored the struggles and fear Chester had experienced spending time in his own company. Meanwhile, musically, the song's striding beat recalled 99 Problems by their Collision Course collaborator and friend Jay-Z.

"IT'S A WEIRD MIX OF PERFECTIONISM AND UTTER CHAOS"

MIKE SHINODA

Linkin Park had started discussing the album that would become A Thousand Suns at the end of 2008. The following year they worked on the songs Aubrey One and Froctagon, written on the road while the band toured in support of Minutes To Midnight, that suggested a return to heavier terrain. The tracks Malathion+Tritonus and Blanka would even be likened to their Summer Sanitarium touring mates Metallica.

Ultimately, none of them would end up being included on A Thousand Suns, appearing instead on 2014 fan club release LP Underground XIV, because the band had suddenly seized upon a new muse that had taken them in a drastically different direction.

By October 2009, Mike was enthusing about where things were heading. In a blog post at the time, he mentioned the likes of electronic new wave singer-songwriter Santigold and Seattle indie-popsters The Postal Service, as well as At The Drive-In, Peter Gabriel and Huey Lewis in relation to their new work. Understandably, by this point no-one knew quite what to expect.

The presence of Rick Rubin would help shepherd this voyage into the unknown, with the producer empowering the band to fill the gaps other artists weren't occupying by playing to their own unique strengths.

"If me, Brad [Delson, guitarist] and Rick were listening to a song we were writing, one of the exercises would be [to ask], 'What does this sound like?" recalled Brad. "And [we'd] name three or four or five artists, then ask, 'What can those artists totally *not* do? What do they not have the personnel for, or the talent for, or is not their forte?' and then add that in, because what's nice is our band is really versatile so we can throw weird things into songs. That's something we use all the time."

The weirdness presented by A Thousand Suns resulted in a reversal of the usual reception for a Linkin Park album. This time around, the band's efforts had polarised fans – despite becoming their fourth U.S. Number One album, it would take seven years to crack a million sales at home – while being overwhelmingly positively received by critics.

"We knew [it] wouldn't fly with everyone," Mike said of reactions from an audience they'd perhaps presented with a challenge too far. "Not just our fans, but music fans in general now just digest things more in a single song format. We knew that putting out a record like that, where all the songs tie together, would be a challenge."

Even Chester, who'd flexed his acting muscles with a small role in that year's Saw 3D and had started to worry more about reactions to more recent Linkin Park releases, was strangely taken with the wildly varying comments he read when he'd gone on to iTunes the day after A Thousand Suns came out.

"We really tried to make an album that took you out of your head a little bit," he told Billboard. "It's a musical drug type of thing."

In his 4K evaluation, K!'s Ian Winwood commended that trippy quality and risk-taking ambition, suggesting the switch from the introspection of yore to an epic, socially conscious scope had resulted in an effort that "can only be described as a political album" – an appraisal Mike wouldn't have agreed with.

"It tends to be more to do with the social than the political," he clarified later. "I don't view this record as political at all."

K!'s review also noted similarities with Public Enemy's 1990 classic Fear Of A Black Planet, an equally dense, sample-laden epic dealing with challenging issues at its heart – a comparison that surely pleased hip-hop devotee Mike, who'd paid homage to the rap heroes on Wretches And Kings. Their leader Chuck D would return the favour, adding his formidable vocals to a remix of the song by dubstep outfit HavocNdeeD.

Others, meanwhile, likened A Thousand Suns to Kid A, calling it a more optimistic variation of the 2000 record that saw Radiohead sideline guitars in favour of electronic music, bewildering many upon its release before attaining classic status. Whoever was right, everyone can agree that neither were points of reference anyone could have predicted for a Linkin Park album. K!

TOTAL ECLIPSE

A THOUSAND SUNS in five need-to-know facts

■ Lead single The Catalyst was premiered in the trailer for the video game Medal Of Honor.

■ **The band made fans part of the creative process too, encouraging them to remix The Catalyst and add their own parts as part of a competition. The winner was invited into the studio to work on the album with the band.**

■ Waiting For The End's video features the band performing moves in 'bullet time', similar to the film The Matrix. These weren't achieved with special effects – instead, the band held poses for long periods.

■ **An accompanying game, Linkin Park Revenge – a special edition of music game Tap Tap Revenge – was released, featuring four tracks from the album.**

■ LP released another song during this period – Not Alone appeared on the Download To Donate For Haiti charity album, co-produced by Mike and pop hunk Enrique Iglesias.

Mike's sunglasses weren't quite as effective as he thought

GETTY

Chester left it all in the studio on Living Things. Including, seemingly, his shirt

LIVING THINGS

2012

With a period of soul-searching leading to a key realistion about themselves, LINKIN PARK set out to paint a canvas encapsulating everything they ever were, are, and would be...

PHOTO: PAUL HARRIES

Four albums in, the words 'Hybrid Theory' still mattered to Linkin Park. Not because of the long shadow and high commercial bar the band's debut album continued to cast, but because of what those words signified. They certainly played on Chester Bennington's mind.

The singer was more settled than he had been for some time, with he and his wife Talinda having welcomed twin daughters, Lila and Lily, in November 2011. But while his personal life continued to provide him with new sources of happiness, something was niggling him on the professional front.

Chester didn't mind there were as many people out there who hated Linkin Park as loved them; he'd had years to come to terms with that and considered it par for the course for a famous band. But he did care that creative decisions he'd been party to had brought about a split among their followers. And his initial amusement with the varying reactions to A Thousand Suns – between incredulous disappointment and excited surprise – had turned to hurt.

"The last record was the first time that the polarising effect happened among our fans," he recalled, having struggled to understand why some hadn't viewed that last album as indicative of the band's ethos – their *hybrid theory*.

"Those two words are the essence of what we are," the singer explained. "We want to take all these different pieces, splice them together and create something new. What better representation of that is there than A Thousand Suns?"

Chester was also surprised that some went so far as to suggest Linkin Park's move into wilfully experimental, wildly structured and ambitiously conceptual territory was proof positive they were no longer Linkin Park.

"I was thinking, 'What the fuck are you talking about? We're not a different band'," he complained.

These frustrations caused Chester to do a spot of creative soul-searching, jumping in his car and travelling from his native Phoenix to the band's home of LA, the same epic journey his career had taken him on. The near-400-mile drive gave him ample time to do something he never usually did: listen to his band's four albums back-to-back. As the landscape streamed past outside, what Chester heard as he listened helped him come to an important realisation.

"There is no fucking question that we have become a different band."

With that knowledge, Linkin Park did what they believed needed to be done: they created an album that was a hybrid of every stage and sound of their career to date – or, as Chester put it, "A bridge between what we do now and what we've done." That way they could please as many fans as possible, giving the older ones a taste of the band they had become, and newer ones a taste of the band they'd been – all while bringing about a redefinition that would satisfy themselves artistically.

By this time, Chester was well into his 30s, and admitted that if he'd come up against this kind of crisis of faith a decade earlier, he wouldn't have handled things quite so well.

"I think a certain amount of wisdom has come with age," he admitted. "When I was in my early 20s, whenever bad shit happened I would be like, 'Why? Damn you, universe!' Now, I'm like, 'Okay, I know this will pay off in some way and that I will learn something from this'."

With this more constructive head on, Chester sat down with Mike, the man he described as the "creative backbone" of the band. They discussed what the building materials for this "bridge" they were going to make needed to be, coming to several points of agreement. First and foremost, they both knew that album number five needed to have what you could more easily recognise as 'songs'. A Thousand Suns had largely dispensed with the traditional format, but despite its lengthy gestation and meticulous crafting, the resulting 48 minutes of music had a freeform quality and flow that made it sound like one continuous movement. What it possessed in curious invention, however, it lost in clearly identifiable choruses – even in its singles – or the kind of build and release that energised a rock crowd. That presented the band with a problem when it came to maintaining the same atmosphere of excitement throughout live shows, where more out-there moments had to compete with the likes of One Step Closer and What I've Done for the attention and affection of gig-goers.

"Living Things is more of a song-based record," said Chester of their follow-up to A Thousand Suns. "Each track is a compact, energetic burst. Part of that was because we wanted to have those things in the set list, and partly that's just what we're excited about right now."

Chester and Mike wanted it to be more upbeat, too. While A Thousands Suns had marbled challenging subject matter with a hopeful sheen, it still featured a sample of the man who helped birth apocalyptic weaponry uttering the words "Now I am become Death, the destroyer of worlds." Not the cheeriest thing to blast on a commute. The duo instead wanted to instil their music with some of the joy they were experiencing in lives split between their loving families and making music with their best friends. That's not to say there wouldn't be pain and anger, too. Relationships, past and present, good and bad, would inform an album that switched its lyrical focus from grandiosity to sometime more intimate.

Work on Living Things began in earnest in March 2011. With the band's intentions clearly marked out ahead of time, things came together quicker than they had previously, as noted by Rick Rubin, co-producing with Mike for the third and, as it turned out, final time.

"Typically we'll have a once-a-week meeting to go listen to the songs that they're coming up with and talk about them," the bearded maestro revealed early on in production. "They are much further along than they have been on the last two albums we did."

While the material came together with haste, Linkin Park still employed the amorphous working methods that had evolved on their more recent albums, throwing all of their attention and the elements at their disposal at a track all at once. This time, however, rather than continuing to build things up with a sample here, a synth there, and a kitchen sink somewhere else, the band began jettisoning the elements they considered to be hampering their efforts, refining things to create a leanness that best served the songs and the directness of their message.

"If you can cut down on the number of pieces of gear, you can create a signature sound for the record," Mike would tell Billboard of this process. "As we were working on it, it was a goal to only use the important sounds. Anything that wasn't playing a role in a song we got rid of."

This focus on the essentials resulted in an album 11 minutes shorter than its predecessor, with four songs – Lies Greed Misery, Victimized, Skin To Bone and instrumental Tinfoil – clocking in at less than three minutes, and none of the remaining eight exceeding the four-minute mark. But while this paciness made for a brisk listen, cynics naturally viewed it as indicative of a band with a keener ear for singles, and focused eye on the charts.

"A CERTAIN AMOUNT OF WISDOM HAS COME WITH AGE"

CHESTER BENNINGTON

Whatever the band's motives in that regard, despite aiming for something more familiar, there were still surprises to be found. Castle Of Glass was a fascinating example. Although melancholic – its video featuring a boy being told his father has been killed in combat – the song's hearty strum and soaring chorus led some to identify it as the sound of Linkin Park going folk. Listening to it with that in mind, it was hard to argue otherwise.

Despite Castle Of Glass being used to promote Warfighter, the latest Medal Of Honor video game, Linkin Park would seemingly touch upon anti-war sentiments on Living Things, in a rare diversion from its more personal MO. The band had been political before: Hands Held High from Minutes To Midnight had been damning of George W. Bush's administration, particularly in relation to the invasion of Iraq. Burn It Down, the first single from Living Things, appeared to return to this theme, albeit with a new president, through the lyrics '*The cycle repeated / As explosions broke in the sky*'. And with its crunchy, punchy synths, Burn It Down recalled the work of Depeche Mode, the Basildon electronic veterans Chester had loved his whole life, and whose dark approach to pop he'd continue to cite as an inspiration.

While pop was certainly front-of-mind on the likes of In My Remains and the ballad Roads Untraveled, it couldn't have been further away on Victimized, the heaviest song the band had put their name to in years, featuring the confrontational lyric '*They're acting like they want a riot, it's a riot I'll give 'em*'. Meanwhile, armed with the knowledge of Chester's troubled past, it was impossible not to hear his declaration '*Never again victimized*' as anything other than a direct reference to it.

On the whole, reviewers could see what Linkin Park were shooting for with Living Things. There were those that recognised the *a la carte* approach they'd taken to their own history, suggesting "the album as a whole continues to expand their world-view writing like listeners got with A Thousand Suns, but it also adds more of the anger that was prevalent in their earliest work, Hybrid Theory". Others appreciated the smaller scale of its lyrical focus, and considered it not so different from A Thousand Suns in that it was about "sustained mood, not individual moments". The restless spirit of its authors and the album's gorgeous production also received praise.

Given that critics had heralded the sustained weirdness of its predecessor, some were disappointed that Living Things had pulled things back from the brink of going even further. It's fair to say the album died a death with certain quarters, who criticised the very elements that others enthusiastically praised, though that was perhaps to be expected from a band whose discography had been characterised by mixed receptions.

The album's detractors took issue with its pop leanings, that its more intriguing moments weren't sustained throughout, and, well, that it wasn't A Thousand Suns. And where once the band's use of synthesisers had been viewed as refreshing, pioneering and unusual, this time it led to accusations of being too heavily influenced by dubstep superstar Skrillex, and, worse, Coldplay.

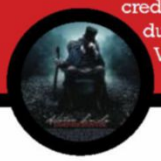
Fans the world over clearly didn't agree, because Living Things would see the band top of the Billboard 200 once again, as well as becoming the band's best-charting album by going to Number One in 17 other countries, including the UK.

While breaking new ground creatively and commercially was heartening, perhaps the most important thing Living Things gave Linkin Park – in addition to songs that caught fire in a live setting the way they'd craved – was the chance to gain some perspective; the chance to take stock and appreciate everything that made them who they were.

On their previous three albums, respectively, Linkin Park had redefined their template, dispensed with templates altogether, and, finally, picked their favourite bits from both approaches. So what the hell would they do now? Having covered so much ground and so many sounds, it would be hard to blindside fans and critics alike, unless they did the one thing no-one expected them to: make a straight-up heavy rock record that brought the guitars back to the fore. And that's exactly what they did. **K!**

STRANGER THINGS

Five factoids for album five



■ Linkin Park certainly had an ear for a musical hit, but perhaps not so much when it came to films. They allowed single Powerless to be used during the end credits of big screen dud Abe Lincoln: Vampire Hunter.

■ **Mike has suggested that several songs on the album were influenced by the work of Bob Dylan, and bands influenced by him.**

■ We all know that Brad Delson is good at guitar, but he can sing, too. On Until It Breaks he gave his first lead vocal performance on a Linkin Park song.

■ **Always one to put the fans first, Mike allowed Linkin Park Association, the band's unofficial fansite, to leak the track Lies Greed Misery.**

■ Owen Pallett, famed for his work with Arcade Fire, created the string arrangements for I'll Be Gone. FYI: Owen has a solo album called He Poos Clouds.

Some 15 years later, Linkin Park were finally ready for their school prom

THE HUNTING PARTY

2014

Just when you think you've got them figured out, another curveball: LINKIN PARK return to riff-focused heaviness inspired by reflections on their past – and the help of a few famous friends, too…

"We like to throw people through a loop when we put a record out," Chester told Kerrang! with a glint in his eye. "Once people think they know what we're doing, we'll do something that's not quite expected."

Rarely have truer words been spoken. With Minutes To Midnight, A Thousand Suns and Living Things, Linkin Park had seemingly made a concerted effort to escape the bonds of rock and metal permanently. They'd flirted with it in recent years, sure, but hadn't dipped in more than a toe for a sustained period in a very long time. That had, of course, been exactly the way they wanted it.

"We've existed in the alternative world for a long time, very intentionally, and we never really considered ourselves to be a metal band," was Chester's appraisal, before hammering the point home. "We always thought there was more to us than that."

But now Linkin Park had returned with a vengeance, on a mission to rally against the mainstream, specifically what they thought was missing from it.

"Mike was like, 'Ah, fuck that, what would you think if we went this way?'" was Chester's recollection of the conversation in which the two men discussed the dearth of guitar music on the radio at that point, and the distinct lack of bite from the stuff that did make it to the airwaves. "In rock music right now, stuff is very tame," he elaborated. "It ranges from slow tempo to mid-tempo. [There are] a lot of radio jingle songs that sound like they belong on Nickelodeon or Disney. I don't dislike that stuff when it's well done, but there are times when I want something else, and if I can't find that thing I want, I get frustrated."

That frustration would lead Linkin Park to make the music they'd long listened out for but struggled to find, the kind of visceral, high-energy stuff Mike had on his Spotify playlist, 'Yelling over guitars', featuring the likes of At The Drive-In and Sick Of It All. Even the title The Hunting Party was chosen to reflect this search they were on and their desire to get out of the bag of this particular sound.

It's one way to save on the electric bill, we suppose

"We got so sick of bands trying to be other bands and playing it safe the whole time," explained Mike. "So the album name comes from a theory about culture becoming too passive; everyone just standing around waiting for opportunities to come to join them instead of going out and getting them. I'm aware there are always going to be heavier bands than us, but The Hunting Party is Linkin Park going out and getting it for ourselves."

With the band discussing their new album in terms of making the kind of racket that had pissed their parents off when they were children, some people began to describe The Hunting Party as a prequel to Hybrid Theory, a summary Mike found unhelpful, as it made it sound like it would be a conceptual precursor to their debut. "It's a bit confusing," he observed.

Having achieved so much since Hybrid Theory, you'd have thought there couldn't be many firsts left for Linkin Park to achieve, but The Hunting Party proved otherwise. As well as being the first time they'd produced an out-and-out rock album in more than a decade, it was the first since 2003's Meteora that they'd make without the stewardship of Rick Rubin (his last work with the band being 2013's Living Things remix follow-up, Recharged).

Rubin's absence was a development to be recognised rather than celebrated, though it nevertheless meant The Hunting Party became the first Linkin Park album to be produced solely within its own ranks, with Mike and guitarist Brad Delson uniting to oversee proceedings. And last, but by no means least, it was the first Linkin Park album proper to feature guest appearances. The band had opened their doors, revolving ones, to a litany of artists on 2002's remix album Reanimation, and 2004's Collision Course saw them lock horns with Jay-Z. But this time they were welcoming others into their world unlike ever before. And not just anyone; they'd be joined by some of the most revered and influential figures on the heavier end of the spectrum.

First up was Page Hamilton from Helmet. The New York-based alt-metallers, whose albums included 1992's Steve Albini-produced classic Meantime, had been an early reference point for Linkin Park. Being fans, as the band developed All For Nothing, a favourite of theirs with the working title True Chainz, they knew exactly who they needed to add bruising vocals and furious guitar.

The band further lucked out in the axemen stakes by securing the services of Daron Malakian and Tom Morello. Thanks to its breakneck pace and tribal drumming, Rebellion already resembled Toxicity-era System Of A Down, so it was only fair they have Daron along to add his unique speedy fretwork. But while Rebellion played to his strengths, Drawbar found Tom Morello making an uncharacteristic appearance. The histrionic fretwork we'd come to expect from the Rage Against The Machine and Audioslave guitarist was absent, replaced instead by a subtler turn that added atmospheric tones to the instrumental track's sparse piano and sonic moodiness. The riffs were firmly in place on first single Guilty All The Same, however. It featured lyrics that, among other things, rallied against figures in the music industry ('*Radio and record companies killed me / Try to force me to strain and obey*') to illustrate the sort of things that got the older, wiser band fired up.

"What makes a 37-year-old angry is different than what made us angry back in the day," explained Mike.

Chester would join the recording of The Hunting Party late on, but as excuses go, he had a good one. In 2013, Stone Temple Pilots had called upon his services, a dream come true for the singer who'd long considered the grunge favourites heroes. In May of that year, Chester would join the band's three remaining members – brothers Dean and Robert DeLeo, and drummer Eric Kretz – for their first performances together, introducing a new song called Out Of Time. This incarnation would ultimately only release one record together, the EP High Rise, released in October in 2013.

"Dude, this is fucking awesome!" was Chester's response to the new stuff Mike played him when he finally joined his bandmates at Larrabee Studios in North Hollywood, having

"SEVEN OR EIGHT YEARS AGO, WE'D HAVE BEEN SCARED TO DO A RECORD LIKE THIS"

MIKE SHINODA

finished touring duties with STP. He'd expected to hear dance-y material with a dark edge, but instead was presented with something that sounded like death metal by comparison. "I was really surprised by how heavy it was."

Given the obvious joy Linkin Park were getting from the louder, punchier material as it was coming together, it was natural to wonder why it had taken the band so long to get back here. It wasn't a question of reluctance, however. According to Mike, it was more one of fear.

"Before, we were kind of afraid to go all in," he revealed. "Seven or eight years ago, we would have been scared to go ahead with a record like this. The time's right for it now, and we feel really great about releasing it."

As well as bringing the sounds they'd grown up with to the fore, the making of The Hunting Party reaffirmed the duality at the heart of Linkin Park, the relationship between Chester and Mike. Chester, who considered the band's dynamic as "the most functional relationship [he'd] ever been in" was forever grateful for his friend's firm, guiding hand when it came to holding down the fort, even when he'd been on the road with STP. He also considered Mike the man responsible for Linkin Park's sustained momentum, and for having put out as many albums as they had.

"I know that by allowing Mike to be wherever he wants to be, when he wants to be there, he's going to be reaching his maximum potential," he praised. "When people ask me, 'What's the secret to your success?' I say, 'Mike Shinoda.' You take him away, it doesn't exist. I can't say that for myself."

Mike, who disagreed with Chester's self-deprecating assessment, meanwhile appreciated the way in which his bandmate had allowed the genuine pain still plaguing him to be mined for the purposes of the art they made together.

"That is one of the most important things for our band to have," said Mike. "When we write together, I'm trying to tap into that, as much as he'll let me."

"I think that as long as we're doing something together it'll always be really cool," added Chester, turning his attention to the band as a whole. "There's something special about the six of us coming together, and if you take away any one of these guys out of the band, of course it's not going to be the same."

The proof that people were eagerly awaiting Linkin Park's return to heaviness came with the glowing reception The Hunting Party received. Reviews praised not only the album's direction but the band's generosity in giving the audience what they wanted as much as they'd excited themselves, recognising how it "delicately [navigated] the gulf between their own aspirations and a fan base who [celebrated] the band's loud return to rocking hard". Among its other plaudits, K! would include The Hunting Party in its 50 Best Albums Of 2014. The speed in its praise was countered by sales slower than they had been in the past; Lana Del Rey and Sam Smith would keep Linkin Park from the top spot on the Billboard 200, while U.S. sales wouldn't hit the million mark for three years.

The very next day after the album's release, Linkin Park kept things heavy by headlining Download for the first time since 2011, playing Hybrid Theory in its entirety and in sequence for the very first time. And while Chester had suggested the band were "kids" when they made their debut, Brad's headphones, which were bling-ed up for the occasion, provided a tongue-in-cheek reminder of the megastar status they'd maintained in the intervening 14 years.

Despite Chester's assertion that The Hunting Party wouldn't be a brief regression to the unbridled rage of their early days, in the same interview he also suggested, "I kinda feel it's who we are right now." As it turned out, *right now* wasn't to be as long as some would have liked. Ever the restless souls, the band had already started thinking about where to go next. And it was to be one that the fans who'd celebrated the harder Linkin Park presented by The Hunting Party would take serious umbrage with. In fact, their next move wouldn't just send them in an opposite direction; it would catapult them a million miles away from it, straight into the light. K!

Mike turns back the locks' clock for the Hybrid Theory celebration at Download

PHOTO: ANDREW TIMMS

PARTY POPPERS

On the hunt for factual gold

■ The inspiration for The Hunting Party came, in part, from a blog post Mike read, entitled Rock Music Sucks Right Now And It's Really Depressing.

■ **Guilty All The Same was premiered on Shazam, the app that identifies a piece of music if you hold your phone up to it. The song became available to anyone who 'Shazam-ed' any of Linkin Park's songs.**

■ Rakim's appearance on lead single Guilty All The Same was a very big deal for Mike, who described the rapper as one of his idols.

■ **Keen to ensure he was in peak condition to keep up with the pace of the album, perfectionist drummer Rob Bourdon would work with a personal trainer.**

■ Despite his preparation, the making of The Hunting Party put a huge strain on Rob. The intensity of playing for up to 10 hours a day resulted in him seriously injuring his back.

Adventures In Hats:
Linkin Park edition

ONE MORE LIGHT

2017

What started life as a simple song title would soon become words in which millions would take comfort, and through which the spirit and soul of CHESTER BENNINGTON would forever be remembered

May 2017. The release of Linkin Park's seventh album – their first in three years – was fast approaching. That meant interviews – *lots* of interviews. For Chester, the scrutiny being heaped upon his band's drastic new direction had begun to chafe.

Had the group once accused of being a 'boy band' made a full-blown pop album? Why was it so different? What was their reason for the change? It was the latter line of inquiry that brought things to a head in an interview with industry magazine Music Week, when Chester was asked how he'd respond to those suggesting Linkin Park had 'sold out.'

"If you're saying we're doing what we're doing for a commercial or monetary reason, trying to make success out of some formula… then stab yourself in the face," the singer fired back with a cackle.

Chester's mixture of anger and laughter was fitting given Linkin Park's recent appearance in a Funny Or Die sketch alongside their friends blink-182, in which the two bands offer moral support to a couple on a date. The sketch doubled as an advert for their forthcoming 'Welcome to Blinkin Park' stadium shows. Tragically, given what would happen that July, they would never take place.

"I don't give a fuck what they think," Chester said of the naysayers in a K! fan interview weeks later. "The only time it bothers me is when people make it personal. We're really used to people going all over the place on what they think we should be doing in terms of music, but when people turn that opinion into an attack on me as a person, that's when I say, 'Alright dude, say that shit to my face!'"

While not the most universally embraced of Linkin Park's releases, One More Light represented the most fascinating – and heartbreaking – chapter in the band's career.

Chester was on the money to suggest his band weren't strangers to having their creative decisions taken to task. In that same incendiary Music Week interview he'd rallied against fans' continued preoccupation with Linkin Park's early days, particularly their debut.

"When we made Hybrid Theory, I was the oldest guy in the band and in my early 20s," he recalled. "That's why I guess I'm like: 'Why are we still talking about Hybrid Theory? It's fucking years ago. It's a great record – we love it. Like, move the fuck on."

Perhaps One More Light came as a surprise because of *how much* it had moved on from its predecessor, 2014's The Hunting Party, which had featured contributions from Helmet's Page Hamilton, System Of A Down's Daron Malakian and Rage Against The Machine's Tom Morello. Despite cameos from luminaries of rock and metal, the resulting album saw the band caught, often awkwardly, between heavier and dreamier impulses.

For Linkin Park, the most fundamental difference between The Hunting Party and One More Light was that the former was "inward facing" and the latter "outward facing". And while One More Light would prove more divisive, it was more decisive too, forgoing the boundaries of genre altogether (Mike would proudly tweet the words 'Genre is dead' during this period.) Coupled with a totally new way of working, the band was able to express themselves, emotionally and musically, like never before.

18+

WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal, providing you various content: brand new books, trending movies, fresh magazines, hot games, recent software, latest music releases.

Unlimited satisfaction one low price
Cheap constant access to piping hot media
Protect your downloadings from Big brother
Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages
Brand new content
One site

AVXLIVE.ICU

AvaxHome - Your End Place

We have everything for all of your needs. Just open https://avxlive.icu

"My answer before was to close my eyes, grab a machete and just start swinging," said Chester, describing his previous creative approach. "That worked for a long time, but doing that you don't know where you're going and you don't know what you're swinging at. Now I survey the area where I want to go and I find the most productive way of getting there, and I work with as many people as I can to tread a clear path."

Somewhat controversially, on One More Light these collaborators included Julia Michaels and Justin Tranter, bona fide hitmakers who'd worked with Justin Bieber, Britney Spears and Gwen Stefani. Both halves of the songwriting team brought crucial ingredients to the table.

"Julia seemed to be able to tap into that dark side quite easily," said Chester, "which is awesome because that's where I live." Chester had originally asked Julia to lend her vocals to the album's first single, Heavy, but she'd refused on the grounds she preferred to remain in the background creatively. She evidently warmed to the idea though, because a few months later she had a hit of her own with the song Issues. "Something must have happened to change her mind," laughed Chester.

Released on February 16, 2017, Heavy featured singer-songwriter Kiiara (real name: Kiara Saulters), a huge Linkin Park fan.

"I'd already done a whole performance of the entire song all the way through, and then she came in and *crushed* her vocal," recalls Chester. "It took the song to another place; it gave me the feeling that it's not just me going through that thing. It's not a duet love song – it's two people approaching the same experience."

Seeing a situation through another's eyes was also powerfully brought to the fore by Talking To Myself, which saw Chester empathising with his second wife Talinda's position when he was at his unsalvageable low points.

"It's about relating to how [she] must have felt when I was battling my demons," explained Chester. "Seeing it going down and not being able to do something must have sucked."

For Justin, the other side of the creative pair assisting the band – not to mention the former frontman of New York alt.rockers Semi Precious Weapons – the first step to penning a smash was finding a subject with a story to tell, then "amplify [their] guts". He had plenty to work with with Linkin Park, six men with no shortage of questions, frustrations and fascinations – which Mike would list on a board for inspiration.

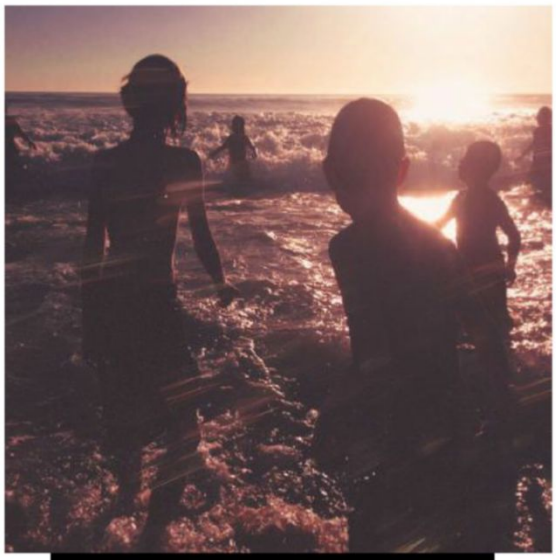
"It's so nice to get to sit in a room and talk about life with your friends," reflected Chester of the process they adopted, which saw the band finalise the lyrics to a song before any music was composed for it. "[It wasn't] stuff like the weather or what we had for lunch yesterday, but *really* getting into what's going on with each other."

Amy Zaret had worked with Linkin Park in their early days. As a radio plugger she'd been responsible for getting them airplay and dutifully chauffeuring them between interviews with stations in the U.S. Midwest. When the band heard from her intermittently, they were heartened to hear her career ascent had been as steep as their own. Then they learned she had cancer – and not long after that, that she'd passed away.

"We knew we absolutely had to write about what happened," said Mike. British songwriter Eg White, who'd worked with Adele, Dua Lipa and Florence And The Machine, was drafted in to help the band realise the song. "It's a sad song," explained Mike. "But the pay-off is that when something dramatic and painful like that happens, the most important thing to do is to connect with the people you love and remind them you care about them."

Despite One More Light's call to embrace the life we have, death continued to surround the band. When Linkin Park performed the song on Jimmy Kimmel, it was dedicated to Chris Cornell, who had taken his own life the night before, hours after playing a Soundgarden show in Detroit. "I can't imagine a world without you in it," Chester wrote in an open letter to his friend, posted on Instagram. "I pray you find peace in the next life."

This life had resulted in some wonderful things for the members of Linkin Park. Despite its cryptic lyrics – '*I was not mad at you / I was not trying to tear you down / The words that I could've used / I was too scared to say out loud*' – Invisible



"THE MOST IMPORTANT THING TO DO IS TO CONNECT WITH THE PEOPLE YOU LOVE"

MIKE SHINODA

examined fatherhood, a topic Mike had long wanted to write about, given the positive impact his two children had upon him. The idea was reflected in the album's artwork, which featured children frolicking in the surf on Venice Beach as the sun is setting. Frank Maddocks, who'd worked on the artwork for all of the band's albums, had taken the picture. Its balance of light and darkness, as well as the nods to home and shared lives, stuck with the band.

"[It] reminds me of what it looks like when all of our families meet and our kids are together," said Mike. "For that reason there's a personal connection between this artwork and the place the music came from."

Unsurprisingly, given early reactions, One More Light received mixed write-ups upon release. Some relished the chance to dish out pithy takedowns, suggesting the album "makes Ed Sheeran sound like Extreme Noise Terror". Others accused the band of opportunism, suggesting they were "[chasing] the trend of pop-EDM." In our 3K review, Kerrang! said that Linkin Park had earned the right to be whatever they wanted to be. "The band that made [Hybrid Theory] are now approaching their forties – family men with different impulses and a different muse. Will the same people that like Papercut like this album? Perhaps not; but for a new generation of fans, One More Light will be *their* Linkin Park album – a collection of well-crafted songs providing a gateway to the live shows and those early albums."

By that stage, Linkin Park themselves were more philosophical, realising they couldn't please everyone.

"I love the fact that you'll find comments pretty regularly that say things like, 'The heavy stuff is my thing, but I can get into this,' or, 'I'm going to skip this one,'" explained Mike. "Both are fine with us."

Even Chester, who'd unleashed his fair share of fury on this album's campaign, had settled down. "I find it so cute that some of our fans still haven't figured out what we're about," he said. "It doesn't surprise me – I expected it as we do throw some pretty big curveballs."

"I don't know where we're going in the future," Mike had told K! in May 2017. "We're just riding the wave."

Two months later that wave would suddenly come crashing down. On July 20, Chester died by suicide at his California home, aged 41, leaving behind his wife and six children. "Our hearts are broken,' the band wrote in a statement four days later. "The shockwaves of grief and denial are still sweeping through our family as we come to grips with what has happened."

Chester had, of course, not been one to keep his struggles a secret, which was his way of letting fans in a similar position know there was nothing wrong with saying you're not okay.

"I never feel comfortable or satisfied," he'd told K! two months earlier, the sound of his children playing audible in the background. "The thing that makes things heavy for me are thoughts and behaviours where [I'm] caught in these cycles of negativity or substance abuse. There's a really bad neighbourhood inside my skull, so I shouldn't walk those streets by myself."

Clearly, Chester had taken that journey one too many times and could no longer face the places it took him. In the days, weeks and months following Chester's death, the poignancy of One More Light, particularly the title-track, which was posthumously released as a single and explored the fragility and transience of life, started to make more sense.

"I think the lyrical content is what provides the sustenance," Chester had said. On July 6, the singer stood in the crowd at Birmingham's Barclaycard Arena, serenading the fans right in front of him with the words to One More Light. '*If they say / Who cares if one more light goes out? / In a sky of a million stars / It flickers, flickers / Who cares when someone's time runs out? / If a moment is all we are / We're quicker, quicker / Who cares if one more light goes out? / Well I do.*' It would be his last ever performance.

Just 14 days later, fans were turning those words over in their minds as they faced the prospect of life without an incredibly bright star, one that was extinguished far too soon. K!

Chester records vocals for what would be his final Linkin Park album

GUIDING LIGHT

Five more OML sleeve notes

■ One More Light is the first Linkin Park album to feature a title-track. The album was actually named after the song.

■ **Despite being about death, Mike Shinoda has said the One More Light, the song, was inspired by the band's worldwide fan base.**

■ DJ Zane Lowe, a friend of the band, had recommended they check out the work of Heavy's guest vocalist Kiiara, after Mike invited him to the studio to listen to what they'd been working on.

■ **Heavy was the first Linkin Park studio album track to feature a female vocalist, but the live version of Castle Of Glass had featured Ann and Nancy Wilson from Seattle rockers Heart.**

■ Invisible was co-written with Justin Parker, best known for his work with Lana Del Rey.

THE K! INTERVIEW

"Somebody had their face messed up by Josh...

I REMEMBER SEEING THESE LITTLE PACKS OF ICE,

SO I HIT THIS GUY WITH ONE, LIKE, 'You need some ice on that?'

THEN THE COPS JUMPED ON ME"

NICK OLIVERI

QUEENS OF THE STONE AGE, KYUSS, DWARVES

WORDS & PHOTOS: MÖRAT

It's fair to say that Nick Oliveri doesn't do anything by half measures. As one of the last great hellraisers in rock'n'roll, he lives his life in the fast lane with very few fucks given about the consequences.

As a member of Kyuss, Queens Of The Stone Age and the Dwarves, to name just a few, he's made more influential music than you could care to mention, frequently getting himself fired or arrested along the way. Ever the loose cannon, he was once even kicked out of his own band, Mondo Generator, and left by the side of a German motorway. Shit happens. Or at least, it does if you're Nick Oliveri AKA Rex Everything, Pierre Pressure, The Great French Manipulator or one of the many other alter egos he often favours.

But rock'n'roll needs his kind – the untamable lifers who do this because they have to, and because they don't know or want to do anything else. His laugh tells you much of what you need to know – it's not some quiet chuckle, but a loud cackle from the gut that finds humour in pretty much everything. It's difficult not to like the man.

He's back living in the desert at the moment, in Joshua Tree, California ("It's fucking hot! I just sprayed the roof of my house with water to cool it down"), but who knows how long he'll stay there. Many years ago, he'd send demo tapes to Kerrang! from Texas, San Francisco, Los Angeles or Baltimore, but he'd always moved on by the time we could write back. "Please contact us at these numbers that don't work!" he laughs about it today.

"Oh god, another awful hangover!"

LET'S TALK ABOUT REX

A quick and to-the-pointless guide to NICK OLIVERI...

BORN: October 21, 1971, in Santa Monica, Los Angeles.
LIVES: Joshua Tree, California.
EDUCATION: Indio High School until discovering the Ramones and marijuana.
BANDS: Kyuss, Kyuss Lives!, Dwarves, Mondo Generator, Queens Of The Stone Age, Moistboyz, The Knives, BL'AST, Bloodclot, Vista Chino, The Desert Sessions, The Uncontrollable, River City Rapists. Probably some others by the time you've read this...
SPECIAL SKILLS: Screaming, bass, nudity, and getting arrested.
MOST LIKELY TO SAY: "Let's try it!"
LEAST LIKELY TO SAY: "No way, that seems like it would get us into trouble."
HE'S A LEGEND BECAUSE: He's one of the last true hellraisers in rock'n'roll.

Gigs in the desert: pretty hot, it turns out

One imagines that he has few worldly possessions beyond his bass and his car. Maybe there are some keepsakes in storage somewhere, or a cool vinyl record collection, but nothing that would be too much of a pain in the ass to move.

Today we find Nick in good spirits, fresh from a successful European tour with the Dwarves and preparing for a solo jaunt in Australia. He had to bend over backwards to get a visa, as he's also had to do to enter Canada, because of previous arrests, but he's been well-behaved of late, and kept his nose clean – metaphorically, at least – so that he has all the relevant documents. He speaks candidly, as ever, take it or leave it. A rebel without a pause…

When was the first time you were rebellious?

"As soon as my family moved out to the desert I started getting crazy, running away and staying away for days, partying and stuff. I didn't want to move to the desert because all of my friends were in Los Angeles, so I started getting a little crazy, as kids do if you move them away from where they're at. My crazy just happened to last forever (*laughs*)! I'm still rebelling from when they moved me to the desert when I was 11. That's when I started getting a little weird, and then I found marijuana and started diving deep into music, so it was like, 'School? I ain't got time for that! I've got to play music.' Ramones' [1977 live album] It's Alive record was my teacher, because I couldn't figure out what the hell [Ozzy Osbourne guitarist] Randy Rhoads was doing."

Was Kyuss your first band?

"Yeah, back when it was Katzenjammer in 1987. We were all pretty young. Josh [Homme, guitarist] and Brant [Bjork, drummer] were kids, like 13 or something, John [Garcia, vocalist] might have been 17, and I was maybe 15. I played second guitar, with this guy called Chris Cockrell on bass, and we played a house party in Palm Desert, which was great. I ended up playing two parties with them and then Josh wanted to be the only guitar player, so I left. Then I got asked back a year or so later to play bass. I didn't really know how to play bass, but I gave it a try."

Is it true that the heavy Kyuss sound came from playing outdoors in the desert?

"I think a lot of it's from that, and Josh didn't have a tuner. He and Brant would write a lot of the songs. I remember the first practice in Brant's bedroom in '87, Josh had two original songs and Brant had one, and I can still remember how to play them, which is weird because I can't remember stuff that I wrote last year. I guess, because it's your first time, it's pretty important, like getting laid for the first time. You weren't really sure what was happening, but you went for it anyway and it was great."

What were the early Kyuss shows like?

"Nobody fucking liked us! We'd go up to LA to do shows at the Gaslight or whatever, and we were the first band that I know of to try to get out of the desert, because nobody liked us here. That's the only reason things worked out for us and we got out of the desert. I think we just saw outside of the box. Like, 'Nobody likes our music here, so why don't we go somewhere else?'"

Were those early shows as violent and chaotic as people say?

"Yeah, we were little shitheads. John would break the microphone, then grab the kick drum mic and break that, too. We thought we had to break stuff, which was kind of good, but the sound men didn't like it too much, so we'd get into fights with them. I guess we were starting fights by breaking stuff, but we were young and going for it, and it was a pretty powerful thing. Kyuss was always a very powerful band. I still feel the same way when I hear it now, so I know we did something good. But I can count the people who came to see us on two hands – the ones who were always there. When people tell me they saw us back in the day, I'm like, 'No, you didn't. I would've remembered you.' I remember those shows and who was there, and we'd pretty much hang with everybody."

Nick fully-clothed and not so sure about it

Did you leave Kyuss or did you get fired?

"Do you want the truth or the story (*laughs*)?"

Which is better?

"I was kinda asked to leave, but I was leaning towards a different style of playing anyway, which was what the Dwarves were doing. Blag [Dahlia, vocalist] gave us our first national tour ever and a lot of people in the band choose to forget that, but I haven't. He gave Kyuss a chance when nobody else did. It was a great opportunity and a lot of fun. But I was kinda already going faster, with shorter songs, and Kyuss was going with longer songs and jamming more, which is cool, but I wanted to play shorter punk rock. I guess I was partying a lot, too – more than usual. My old man had drove off a cliff, so I had a good excuse to get fucked up. The guys weren't into that too much, even though they were partying, too. No hard feelings, it was a long time ago. I already knew the Dwarves songs, so I started playing with them in '93 and I've been with them ever since. I haven't always been able to play the live shows, but I've played on all the records from [1997's The Dwarves] Are Young And Good Looking onwards. Blag's always been there for me, helped me out when I've been down and been a good friend. I've always tried to have Mondo Generator on the side, too."

Josh recruited you for QOTSA after seeing Mondo play in Austin, Texas, right?

"Yeah, I was living there at the time and we couldn't get a gig at South By Southwest so we had our own gig with all the bands who weren't allowed on there. There were all these record executives watching us. Real suit-and-tie guys, and I'm onstage naked and totally drunk, so I blew fire right at the record executives' heads, like, 'These guys ain't gonna sign us anyway, so fuck 'em, blow fire at them!' After that gig Josh asked me to play bass for Queens. He sent me a cassette and I liked it, so I drove from Texas to California and I started jamming with them."

Was it nice to finally make some money when Queens broke through on 2000 album Rated R?

"Yeah, Rated R was a great time. I mean, [2002 follow-up] Songs For The Deaf was great, but Rated R was no stress. Chris [Goss] produced the record, and he'd given us our start with Kyuss, and he was one of the main dudes in the whole thing. We'd be in there working until the sun came up and instead of going home we had hotel rooms so we could go party more and listen to what we did that day on CD, and write notes for what we were gonna do the next day. It was really a great collaboration on that record. It was the same with Songs For The Deaf."

Was it strange to be treated like a rock star?

"Yeah, that was a trip. It's awesome that people recognise you, but I think even more people like Kyuss now. It didn't catch on for a long time, but I'm stoked that they like it these days. It's a shame we can't play it now, because it's a fans' band. Nobody in Kyuss should own the name [in reference to 2012 court wrangling between members over the legal use of the name]. The fans took it further than any record label and it's way bigger now than it was then. Ownership's not my thing. I don't play for those reasons."

In fairness, you don't come across as much of a business man…

"No, that's been my downfall my whole life. You're getting paid to do what you love, so I have a hard time asking for more."

Does it seem, in some ways, that you got fired from QOTSA for being what they hired? Getting naked and causing trouble…

"Yeah, pretty much. I'm basically the same as when I first met Josh and I haven't changed much. I make the same mistakes. I am who I am. But if you need an excuse to oust someone, he didn't really have to give me a reason. It could have been that we spent a lot of time together, five years on tour the whole time, jumping off tour into the studio and

partying. We had a great time, but maybe we burned out on each other and needed a change. The way the band has changed, it's his completely and you can hear that. It's exactly where he wants it, and that's not where we had it. So it would've been weird to have me there anyway, going, 'No, I don't like that!' I used to be really bummed out about it, but now it's not really my thing. I don't dislike it, but it doesn't grab me like the old stuff. It took a few years and a couple of Queens records coming out for me to realise that it was different from where I wanted to go anyway."

You guys are reconciled now though?

"Yeah, it took a minute, but whenever we see each other now, we pick up where we left off, shooting the shit and talking. He's got his life and I've got mine, and it is what it is. It's good to see him now."

Queens Of The Stone Age: better living through chemistry

Tell us about when you were arrested in Rio for playing naked in 2001.

"It was crazy, because it's Brazil, right? The land of nudity and partying and anything goes! But there was a judge who didn't think it was cool, and I was pretty scared, because I thought I was gonna go to jail. They took me away in this van and – I'll never forget it – there was some girl in there wearing a Harley-Davidson shirt. She was pretty hot and she's like, 'I'm gonna translate for you. The judge wants you to explain why you did that. Keep it really simple and say you're sorry.' The funny thing is, they took me back to the backstage and, without missing a beat, there's a party going on, with all these people tearing it up and going crazy."

You also got arrested after a fight with Terrorvision at the Big Day Out in 1999.

"They kicked us out of the backstage dressing area. We had to be out by a certain time and we thought they'd be cool with us leaving our bags in the corner, but they threw them out in the dirt. I was out partying, and I guess Josh got in a fight or something. I went in there and somebody had their face messed up by Josh, and I remember they had these little packs of ice, so I hit this guy in the face with one, like, 'You need some ice on that?' Then the cops jumped on me."

"I'M BASICALLY THE SAME AS I ALWAYS WAS... I AM WHO I AM"
NICK OLIVERI

What can you tell us about the stand-off with the SWAT team in 2011?

"Oh shit (*laughs*)! I was in between tours with Kyuss Lives! [a short-lived spin-off band featuring former members of Kyuss, minus Josh Homme], and I had this junkie girlfriend who I was trying to break up with. I gave her $3,500 to move out, but she spent it all on heroin! I was trying to get her out of there when her friend came by. I didn't trust her friend coming in, so I told her to go away. She went to the police and told them I was killing this girl, so all these cops show up and they called the girl I was with on her phone. She put it on speaker phone, and the cops were like, 'Have you got any guns in the house?' I'm like, 'Yeah, I have three.' But then she hung up and it became a hostage situation, so they called the SWAT team. I had three guns that I inherited from my dad dying, and they're legal. I didn't have them in my hand or anything, they were under the bed. All I wanted to do was get her out, so they asked if I'd send her out and I'm like, 'Okay' and then I closed the door. They wanted me to come out with her, but they didn't say that, so I went back inside and dozed off for two hours.

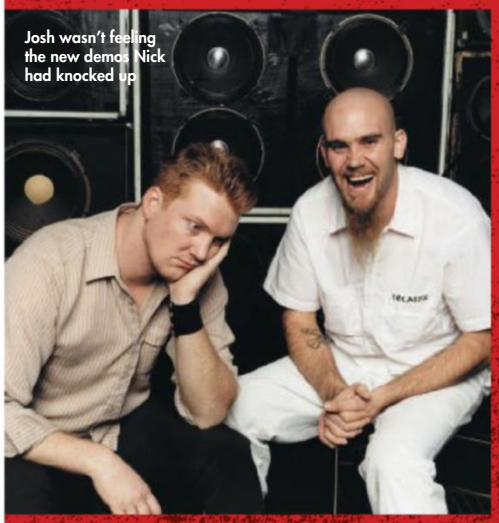
"Next thing I know, there's this 'boom!' and my door crashes in! The SWAT team are sharpshooters who are trained to kill with one shot and they thought I was suicidal or something, but I was just happy she was gone and I was high, I ain't gonna lie. But, yeah, a robot broke down my door and it was pretty scary. I came out the door and the whole street was lights and helicopters and cops with guns drawn on me. They were like, 'Hands up! Hands behind your back!' and I'm like, 'Which one do I do?' It was scary, but they were actually quite nice, because they were fans. They were like, 'We like Go With The Flow' and I'm like, 'What? You're not supposed to like that!' It was weird. Then they found stuff in the cracks and crevices of my house and I got in trouble."

Do you have any regrets?

"I've got some regrets, but nothing I can change now. I mean, I've never done any jail time. I'm a screw-up at times, but I'm not *that* bad. I still play music and I'm still me. I've made mistakes, so I can't point the finger at anyone. For a while I was worried about Josh, because he was in some trouble, and he had a lot more to lose than I had. I checked up on him, just like he checked up on me. He was one of the first people to call me the next day [after the SWAT stand-off]. It's good to know he's got my back and I have his."

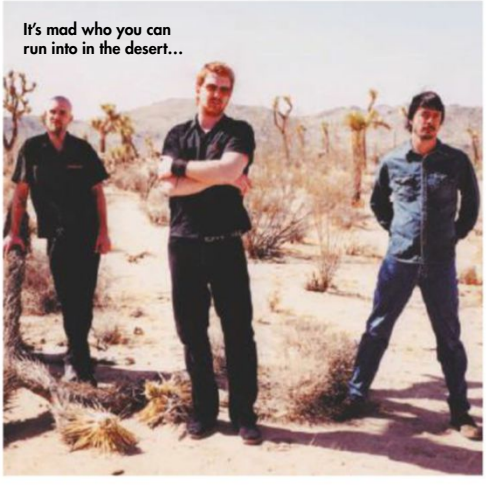
Do you think you'll be playing forever?

"I don't know what else to do, and I don't know what else I want to do. I'll keep playing until the end. I kinda have to at this point. I should have saved some money the one time I had some, but I did what I was supposed to do and I had a good time. I live off whatever I can make and I love what I do. I wouldn't change a thing." K!



Josh wasn't feeling the new demos Nick had knocked up

Mondo Generator: not your average band



It's mad who you can run into in the desert...

KERRANG!
THE K! PIT
THE WORLD'S HOTTEST BANDS PLAY THE WORLD'S SMALLEST SHOWS
BLOOD YOUTH
Premieres at 7.30pm on Thursday July 11 on our Facebook page and YouTube channel

REVIEWS

KKKKK = CLASSIC **KKKK** = EXCELLENT **KKK** = GOOD **KK** = AVERAGE **K** = POOR

Deryck Whibley: absolute king of musical chairs

POINTS OF ORDER...

SUM 41 take a darkly personal view of the world on their heaviest album to date...

Sum 41's musical evolution has been an intriguing one to watch. They originally emerged as the clown prince heirs to blink-182's pop-punk throne but, as the years have gone by, they've morphed into something a little bit darker, a little bit edgier and a surprising amount heavier. In 2019, 23 years since they formed (albeit as a covers band working under the name Kaspir), they're not entirely unrecognisable from the band that brought us the sunny fun of mega-hits like In Too Deep and Fat Lip, but they've grown up a hell of a lot in the intervening decades. 2011's Screaming Bloody Murder was the band's sharpest turn away from their pop-punk starting blocks, setting them up to do pretty much anything they wanted. A line-up collapse and frontman Deryck Whibley's hospitalisation for alcohol-related organ failure threatened to derail the whole thing but, heroically, the band rallied, regrouped and came back stronger with 13 Voices in 2016. Again, it branched out into the realms of heaviness, ballads and whatever else they fancied.

Order In Decline picks up exactly where that album left off, taking a similar approach with dynamic, punk-tinged rock and metal forming the base. This time out, though, everything has been ratcheted up a notch. The punkier passages are tighter and faster, while the more metal-edged riffs hit like a hammer. Taken as a whole, it's the hardest and heaviest album they've ever made, and across its 10 tracks, it's also Sum 41 at their most creative and willing to explore their frontiers.

A sombre piano starts things off before Turning Away kicks in proper with a high-tensile stuttering riff. Add a blazing solo straight from the band's heavy metal alter-egos Pain For Pleasure, and things are off to a flying start. Out For Blood keeps the energy up with a crashing skate-punk edge and some downtuned riffing, before The New Sensation throws the album's first real curveball. The pulsing groove and phrasing come across distinctly Muse-esque, although Deryck's voice doesn't attempt to emulate Matt Bellamy's vocal acrobatics, instead doing his own thing which adds a rough-edged balance to the song's vast sheen.

On the subject of Brit-rock references, Heads Will Roll comes in on a gigantic riff similar to the stomp of Royal Blood's Figure It Out, before the boisterous chorus heads off in its own direction. Eat You Alive features some seriously weighty metallic riffs, while 45 (A Matter Of Time) takes Donald Trump – the 45th president of the United States – to task via a rolling punk charge that also features a surprising hint of something close to Deftones.

Despite the Trump-baiting, Deryck insists that this isn't a political album as such. There's an underlying sense of tension and paranoia, however, and even the album title suggests a world sliding towards chaos. The frontman and chief songwriter has, by his own admission, been influenced by the global state of play, but it's represented in a more human manner than a political one. In fact, two of the stand-out moments are both the most personal and most musically restrained on here: the emotional Never There addresses Deryck's relationship with his absent father, while Catching Fire is a multilayered ballad that aches with themes of loss and love.

It's a wonderfully nuanced end to an album that is otherwise direct and often razor-sharp. The edges are softened by those pop-punk melodies that still lurk deep in Sum 41's DNA, but this is certainly not a pop-punk album. The evolution continues, and it remains an impressive thing indeed. **PAUL TRAVERS**

Q&A DERYCK WHIBLEY
(VOCALS/GUITAR)

How much did the state of the world impact your songwriting on Order In Decline?

"It definitely reflects my feelings about the state of the world. The reason I've said it's not a political album is because I'm not necessarily talking about specific policies of the U.S. or anything like that. It's more my own anger towards the hatred and chaos and division I've seen around the world. Almost every country we went to on the last tour we did had its own divisions. Everywhere we went seems to be in decline in certain ways."

Did the lyrical themes influence the heaviness of the songs?

"I don't really think about it so much in those terms, but people will probably say it's the heaviest thing Sum 41 have ever done. It's more of a coincidence really that the aggression sort of reflects some of those themes. I write all the music first and then the lyrics come later. The heaviness was what came out naturally this time, and then the lyrics were these ideas that were just floating around my head when it came time to write them."

> "THE WHOLE WORLD SEEMS TO BE IN DECLINE..."
> DERYCK WHIBLEY

Was it difficult baring yourself on the album's more personal songs like Never There, which is about your absent father?

"The difficult part is actually allowing myself to write it. When I started that song – and also Catching Fire – I initially felt like I didn't want to talk about these things. I couldn't really fight it, though. I tried changing the lyrics and steering the topics somewhere else, but that never works for me. I didn't feel like I needed to work through these feelings in my music in a consciously cathartic kind of way, but I do think I benefit from it in the long run. There's got to be a reason why these things are kicking around in my subconscious in the first place, so it's good to get them out in a song."

REVIEWS

BARE YOUR FANGS

Irish alt.rock crew FANGCLUB open their hearts on second album

Fangclub's 2017 self-titled debut album announced the Dublin trio's arrival in thrilling fashion. A boisterous helping of hooky, anthemic punk-rock with foundations in '90s grunge, it was a brash opening statement with a resolutely *carpe diem* attitude. Now, with second LP Vulture Culture, things are getting serious. While the hooks are still here by the bucketload, the Fangclub we're encountering in 2019 is a much darker, deadlier beast. With lyrics that stare suicide and paranoia in the face, frontman Steven King has described this record as one where "the chaos makes sense and the violence is fuel for the fire". In this description, he is absolutely correct.

Opening track – and one of the album's finest moments – Last Time demonstrates the band's recent growth. Starting out as a tender, quiet confession from Steven to his partner, it takes a full four minutes to burst into life. Patience is a virtue here, though. As the song eventually explodes and becomes the Fangclub we're familiar with – all fuzzy rock'n'roll and amped-up emotion – the payoff is well worth the wait. It's a fine piece of songwriting, and its impact is all the better for the eerie, post-apocalyptic voice-over at the end. Its declaration that citizens must "hook up your subconscious to your television, numb your daydreams with the standard-issue placebo, sit tight and enjoy" sounds like something ripped from the world of My Chemical Romance's Danger Days: The True Lives Of The Fabulous Killjoys. It's creepy, but oh so effective.

Written at the last minute of the writing process in an attempt to ensure maximum honesty, Steven's lyrics are one of Vulture Culture's strongest elements, and his words linger in the mind well after the record draws to a close. The chorus of Nightmare – '*You're living in a nightmare, baby*' – is a super-catchy, festival-ready gem that exemplifies his knack for wrapping up darkness in a hook, but even more revealing are the words of album closer Slow. They see the frontman divulge how he's '*Going insane and no-one knows*'. It's a simply put yet powerful account of the isolation that mental illness brings, and one that will strike a chord with many who hear it.

If there's one criticism to be levelled against Vulture Culture, it's that, at times, things can feel a little bit one-paced. Heavy Handed, for example, is a decent song, but following the likes of Every Day and Kingdumb – tracks that work to a similar end but are just better – it feels like a short step on an album where Fangclub are so frequently stretching the limits of their sound. Having opened this record in such a brilliant fashion and continued in a similarly creative vein, these few bumps feel like they could very easily have been tweaked into something more. Still, Vulture Culture is an undoubted success for a band who have now proved there's brains to match the bite of their often excellent music. JAKE RICHARDSON

STEVEN BATTELLE
MIDNIGHT BETWEEN MONTHS
(SUFFER FOR MY ART)

KKKK

FOR FANS OF: Gerard Way, Queen, Devin Townsend

■ There is something truly wonderful about Steven Battelle. As frontman with LostAlone, the Queen-obsessed eccentric proved himself to be a songwriter for whom melody and hooks come easy, but for whom the notion of doing anything standard or by the book is something approaching anathema. Sadly, LostAlone are no more, but the boy's appetite – indeed, need – to create music that is weird, wonderful and completely untethered from convention remains unmoved on this second solo album. He hasn't harmonised a Jurassic Park dinosaur sample this time around, but Apple Tree and the brilliant Shark Infested Stalker are as perfectly odd slices of pop-rock as you'd want. Elsewhere, Relax!!! mixes a super-heavy riff with a thumping electronic beat, while Running Wild In New York City is a sugar rush and a freak-out battling inside one melody. It's a superb, creative, slightly unhinged return from an oft underrated but never copied talent. **NICK RUSKELL**

HALSHUG
DRØM
(SOUTHERN LORD)

KKKKK

FOR FANS OF: All Pigs Must Die, Baptists, Martyrdöd

■ It's been three years since Halshug's last LP Sort Sind, but the Copenhagen trio have kept their fuzzed-up guitars razor sharp on this return. From the moment opener Kæmper Imod kicks in, breathing becomes a struggle as they blast through any obstacle like a runaway train fuelled by crust-punk. It's grotty and lo-fi, melding together the darkest and most nihilistic elements of D-beat, post-punk and hardcore. The jackhammer drums and chainsaw guitars create a cacophonous frenzy that grinds its way into your skull, while Jakob Johnsen's barbaric vocals crush any hopes of radio play. It does get a bit samey, but Drøm (Danish for 'dream') also takes on a more nightmarish form as it progresses. With the sinister metalwork interlude of 02.47, the jazz sax on Taenk På Dig Selv, and the frenetic mid-section of closer Illusion, Halshug do exercise their experimental muscles here. However, as a piece of work, it still struggles to stand out in a crowded scene. **LUKE MORTON**

KILONOVA
OMNICIDE
(SELF-RELEASED)

KKKKK

FOR FANS OF: Gama Bomb, Power Trip, Testament

■ Hurtling out of Newcastle, Brit metal crew Kilonova arrive with a six-track EP that makes an impactful first impression. With a sound that at its heart is rooted in thrash – of the '80s Bay Area-dwelling variety – it's a mean, skilful collection that establishes the quartet as ones to watch. Once brief intro Descent is out of the way and they tear into Straight To Hell, they make it clear they're best served at high speed, and the raw, scrappy production is well-suited to the frantic performance. With the exception of the brooding Own Enemy – which actually sounds like a different band – each track leaves bruises, while throughout vocalist Ellen Hill shows that she possesses a snarl that could strip paint. The best thing here is easily Hang The Hangman, which is hair-windmilling, neck-destroying thrash nirvana that explodes in a fine burst of shredding. Should Kilonova return with a full-length equalling this quality it'll be a beast indeed. **DAN SLESSOR**

STRANGE BONES
BLITZ PT 1
(SELF-RELEASED)

KKKK

FOR FANS OF: The Prodigy, Frank Carter And The Rattlesnakes, Discharge

■ There's an odd beauty about the modern British seaside; those down-at-heel resorts feel stubbornly frozen in time, their fading grandeur sandblasted with working-class grit. Blackpool quartet Strange Bones are very much in tune with this. Railing against "the hyper-normalisation of modern society, our reliance on self-medication and self-built technological utopias in a world of accelerated modernity," this genre-bending EP (the first of a series) finds them furiously fighting back. The Bentham Brothers – Bobby (vocals), Jack (guitar), Will (bass) – and childhood friend Stuart Newburn (drums) grew up amongst the filth and fury of the grassroots punk, and that abrasive nihilism grates through. Where Give Me The Sun rattles along with a conventionally concussive punk flavour, though, it's in the swaggering, heavy, electronic textures of Vicious and 24 Calibre that they truly catch fire. A revolutionary barrage that ruthlessly hits the spot. **SAM LAW**

METZ
AUTOMAT
(SUB POP)

KKKKK

FOR FANS OF: Death From Above, Melvins, Sonic Youth

■ Canadian noise-punks Metz may be Sub Pop stalwarts these days, but prior to making their 2012 debut on the storied alt.rock label they released a spate of singles themselves, all of which have been trading hands for silly money online. Feeling less than comfortable about this, the Toronto-based trio have compiled and re-released them all here, together with various B-sides, demos and other oddities. The result will mostly appeal to completists, but Automat certainly isn't without a charm of its own. With the 12 tracks chronologically ordered, you time-travel through their past, from the wilfully inaccessible but delightfully frenzied early blasts of Soft Whiteout and Dry Up, to the later stuff like Leave Me Out, a song that's no less heavy but far more orderly. As a collection, newcomers can see how the band have developed into their more recognisable modern form, while Metz veterans can finally get their hands on those obscurities without breaking the bank. **STEVE BEEBEE**

TOMB MOLD
PLANETARY CLAIRVOYANCE
(20 BUCK SPIN)

KKKKK

FOR FANS OF: Incantation, Demilich, Death

■ If, as per its title, this is a glimpse into what lies ahead, then the future of the cosmos is going to be utterly bananas. Toronto quartet Tomb Mold specialise in an admirably deranged take on death metal, managing to hark back to the raw energy of the genre's gory glory days while embracing an openness to experimentalism. Opener Beg For Life feels its way into existence through an ominous build-up, before the blastbeats hit and merry death metal hell ensues. The head-spinning title-track feels like tumbling into an otherworldly abyss, while Infinite Resurrection and Cerulean Salvation hit hard in terms of both satisfying heaviness and genius construction. By the time Heat Death brings matters to an untimely end, with its proggy lead guitar providing an oddly iridescent counterpoint to the nihilistic noise beneath, Tomb Mold have proven themselves capable of reaching far beyond the veil of death implied by their inappropriately primitive monicker. **OLLY THOMAS**

WORMED
METAPORTAL
(SEASON OF MIST)

KKKKK

FOR FANS OF: Meshuggah, Gorguts, Nocturnus

■ Taking death metal and strapping it to the more subtle, chilling horror of Alien, rather than simply doing The Texas Chainsaw Massacre with blastbeats, is not a new idea, but Wormed do it with a classiness all of their own. Not only that, they do it without the use of cheesy, dated keyboards. Following a science-fiction plot based around real humans fighting for survival in a universe where galactic empires clash for supremacy, the four tracks that make up this EP are all very Warhammer 40,000, but the technical prowess on display on Remote Void and Bionic Relic are impressive, adding to the idea of machines taking over through its almost robotic assault. That said, it does at times come across as a little bit too clinical and precise, with the dribbling frenzy from which death metal gains so much of its power replaced by an insistence of getting every note just-so. But as far as big ideas and impressive talent go, Metaportal is an EP that shows just how dedicated Wormed are to their cause. **NICK RUSKELL**

GLITTERER
LOOKING THROUGH THE SHADES
(ANTI-)

KKKK

FOR FANS OF: Culture Abuse, Angel Du$t, Gerard Way

■ The solo project of Title Fight bassist/vocalist Ned Russin, Glitterer deal in a fuzzy punk sound that's not so far removed from the Pennsylvania punk crew in which its creator made his name. But whereas Title Fight's most recent LP, 2015's Hyperview, was a sombre affair, the vibe of Looking Through The Shades is more relaxed. Songs like Again and Anxious Eyes are confident, breezy, lo-fi numbers that ooze a sunny coolness, while stand-out track Digging In The Trash is a joyous piece of punk that grabs you straight away and doesn't relinquish its hard grip. That's not to say that Ned's new endeavour lacks emotional depth, though, with songs like 1001 finding him searching for meaning and quizzically asking, *'Why do we want something more?'* And, although he might not have all the answers, what Ned does possess in Glitterer is an intriguing new outlet for his music, and one that has the potential to grow into something much more than a side-project. **JAKE RICHARDSON**

LIVES

KKKKK = CLASSIC KKKK = EXCELLENT KKK = GOOD KK = AVERAGE K = POOR

THE NEXT GENERATION

Fresh from tearing up Glastonbury, BABYMETAL bring their new Metal Galaxy to the capital…

BABYMETAL
+ AMARANTHE, SLEEP TOKEN

02 ACADEMY BRIXTON, LONDON

02/07/2019

KKKKK

You will see, hear and experience many things over the course of a BABYMETAL show. Your ears will feel as though you've fallen into an arcade game, in which someone is playing every power metal song ever recorded at the same time. Your eyes will be dazzled by enough lights to ring in the new year in Tokyo. Your limbs will attempt to recreate the dance routines going on onstage. At some point, you will yell along, laugh as the glorious absurdity hits you, and stare gormlessly at a uniquely OTT show that, almost a decade after the band first appeared, remains a crazed joy to behold.

You will not, however, get bored. Not while BABYMETAL are on, anyway. Sadly, although the appearance of mysterious openers Sleep Token in their black robes may promise something equally grandiose, there's little in the way of energy or engagement. Musically, the shadowy electronics often seem like they're building to something, but what that might be never actually materialises, making for a slow start.

PHOTOS: ED MASON

Not so for Amaranthe, however. Occupying a similarly 'more-is-more' world to the headliners, the Swedish/Danish metallers boast three singers and absolutely no sense of restraint. Songs like Digital World and GG6 are an absolute *tour de fromage*, like mainlining a decade's worth of Eurovision and adding constant high-kicks from Elize Ryd. It could be rubbish, but not when it's this energetic, fabulous and fun.

With BABYMETAL, you don't get such a human connection, but you do get completely engulfed by their mad world from the word go. The inclusion of a nameless new dancer fills out the routines better than when Su-Metal and Moametal were touring as a duo last year, following the departure of Yuimetal, but really, this detail is a pebble on the cosmic, neon-streaked beach of the hyper-real planet you're taken to from the moment they arrive.

The opening salvo of Megitsune is absolute craziness, a sci-fi funfair backed by futuristic metal played by a band of masked figures who look like the results of a gene-splicing experiment between Predator and Slipknot's Mick Thomson. Flames flare during an immense KARATE, alternating with the blasts of CO2 to create Alan Partridge's 'Puff-flash-puff-flash' special effects idea taken to its cartoonish extreme, while Gimme Chocolate!! is a disorientating rush of hyperactive brilliance.

Amongst all the spectacle, though, there are musical treats to be had as well. Not least in the fact that three new songs are aired – singles Elevator Girl and manic sing-along PA PA YA!!, plus an unreleased track with the working title Ind-metal – and Starlight and Syncopation are played outside Japan for the first time. But even during unfamiliar moments, the response is never less than rapturous.

As BABYMETAL gear up for their next chapter – advertised on an enormous, space-themed projection as the band exit – it's heartening to see such mania. Not just because a decade in they still command such frenzy, undulled by time, but also that they continue to look to the future. Only the Fox God knows exactly what that entails, but it's guaranteed to be big, ridiculous, and unlike anything else on Earth. NICK RUSKELL

"No, this isn't a move – we're stuck like this. Send help!"

Q&A MOAMETAL (VOCALS)

How does it feel to be back in London?

"London is very special and one of our favourite places, so it feels great to be back here."

You played at Glastonbury two days ago – how did you find it down on Worthy Farm?

"I heard that a lot of people go to Glastonbury and that it's a very special festival. Su-Metal and I were discussing in the past how cool it would be to perform there one day. When we were there, I could see how many people were at the festival, and I was just amazed at how magical the experience was. I am so honoured to have been invited to go and play at the festival."

You played a lot of new material tonight, including PA PA YA!!, which has only been out for a few days. How did it feel to have new stuff to play?

"It's always fun to play new material. PA PA YA!! is a song where both us and the audience get to shout, dance, and wave our flags around – it's just overall a very fun song. I'm looking forward to performing it a lot more, so please make sure to learn it before you come to see us again. On the recorded version on our next album, it is done in collaboration with a Thai rapper [F. Hero]. The album is going to be a new evolution of kawaii metal – it involves a mixture of different types of music. We're really looking forward to releasing it!"

FACE IN THE CROWD

Is this you getting carried away at BABYMETAL's London show? Well, you've won a T-shirt! Send a pic of your face and your ticket to Feedback@kerrang.com to claim your loot!

Joe Duplantier suddenly dreaded getting the gas bill through

LIVES

FIRE STARTERS

French metal masters GOJIRA explode hearts and minds in Manchester

GOJIRA
+ ROLO TOMASSI
02 APOLLO, MANCHESTER
01/07/2019
KKKKK

■ Now this is spectacular. On Glastonbury's intimate Truth Stage two nights ago, Gojira were a huge fish thrashing around in a comically undersized ornamental pond. Here, on their own terms, they're a majestic space-whale flying through a universe that's entirely theirs.

The reaction is initially somewhat muted for Rolo Tomassi, mind. In some ways, their blazing technicality and utter refusal to compromise are perfectly suited to a Gojira show, but their blurry hardcore and movie-score synths provide few easy access points for the unfamiliar. For those in the know, however, tonight is an artful triumph.

As Gojira arrive and Oroborus raises its serpentine head, it's clear that this band now routinely operate at a level few others can get close to. At Bloodstock last year, they showed they could command a festival headlining slot with ease, and that sense of scale works brilliantly at their own shows, too. There are explosions, jets of dry ice and constant projections. Only Parkway Drive have packed more show per cubic inch into these sorts of venues recently, but there's more to Gojira than just visual flair.

Musically, they're almost inhumanly perfect, whether they're cranking out the squealing riff of Stranded or drilling directly into the skull on The Cell. Even when they stretch Blow Me Away You(niverse) into an extended space-rock jam, it still sounds like every note is where it's meant to be. It's clinical, mechanistic music, but delivered with passion and even a rough bonhomie. The result is mind-blowing, and show Gojira as a band at their peak. PAUL TRAVERS

PHOTO: TOM MARTIN

POLARIS

+ POLAR

THE DOME, LONDON 30/06/2019

KKKKK

Aussie metalcore mob make themselves at home on UK tour

■ "I feel like we're back in Australia," beams Polaris' gentle frontgiant Jamie Hails. The singer is not just referring to the subtropical conditions inside Tufnell Park's Dome, a sweaty haze blurring the vision and intensifying an already steamy heatwave. Instead, Jamie's attention is fixated on a crowd so rapturously erupting to his band's set that the Sydney crew could easily mistake this for a hometown gig. Not bad when it's your first headlining tour on these shores, although as anyone who caught their brilliant supporting stint with Architects back in January already knows, this lot are something very special. Tonight, supporting Polaris we have, um, Polar, who initially struggle to animate pit warriors who are evidently conserving energy for the main event. Yet the London bruisers labour on undaunted, and through sheer force of will eventually command a booming pit. For the hour Polaris shake The Dome, though, the world becomes a pressure cooker of hammering grooves and sliding bodies. The stage is a free-for-all as fans are spewed onstage before diving back into the fray. Remarkably, the band soak up every ounce of anticipation and energy, then blast it back tenfold. It's no secret that Australia has become a hotbed for world-class metal acts. Tonight, it seems this band could well be its next premium export. JAMES MACKINNON

WILL HAVEN

+ CONJURER

229, LONDON 26/06/2019

KKKKK

Sacramento's loudest sons lay waste to London

■ Few bands have charted the farthest reaches of extremity and dissonance quite like Will Haven. Naturally, this poses a problem for anyone opening for them: everyone else sounds virtually unplugged in comparison. Still, Conjurer acquit themselves brilliantly, be it via the ice-cold strains of opener The Mire, or bassist Conor Marshall windmilling beyond the point of absurdity. Tonight, however, is all about the blunt force trauma induced by Will Haven. During the likes of Carpe Diem and I've Seen My Fate, anyone who isn't being pulverised in the pit is simply grimacing – in a good way, obviously – at just how grotesquely loud and intense it is. Though some classics are omitted (Soul Leach, When The Walls Close In), tracks from last year's stellar Muerte album, especially Winds Of Change, compensate superbly. Special credit must go to guitarist Jeff Irwin – who dispatches the riffs of Saga while standing atop the merch desk – and frontman Grady Avenell, whose incredible vocals are often summoned in a manner more befitting of an exorcism. Will Haven have always been a band who deserved more recognition. Tonight, it's wonderful to see them exalted by a crowd who recognise precisely how important they are. GEORGE GARNER

WEEZER

+ INDOOR PETS

02 ACADEMY BRIXTON, LONDON 29/06/2019

KKKKK

Rivers Cuomo and crew wow London with a blaze of throwback glory

■ Technically, a third of the songs played by tonight's headliners first appeared on their debut album 25 years ago. Technically, that is, because they play one of them, Buddy Holly, twice, albeit in a kitschy, barbershop quartet-style. Weezer also neglect to play anything off their most recently released studio album. All of which bears the hallmarks of a band whose best days are behind them.

But with Weezer, you can never really be sure. There's always a nagging suspicion that they might yet surprise and find new ways to stir the old flames that first made fans fall for their none-more-idiosyncratic charms. Tonight, they do so by having the time of their lives. Traditionally awkward frontman Rivers Cuomo has literally never looked like he's had this much fun onstage before, at least not on UK soil. Similar could be said of homegrown openers, Indoor Pets, whose sonic debt to the headliners is obvious, but their victories will be fought and won on friendlier fronts another day.

That it all kicks off where Weezer's success began feels fitting, with the Happy Days intro into a blazing Buddy Holly setting the tone. It's a nostalgia party, complete with sweat-soaked sing-alongs, in freewheeling celebration of a band oft-maligned – mainly due to the frustration that the heights they're capable of are often sidelined for throwaway pop frittery.

But not tonight. Instead, it's 21 hits and happiness; choruses and self-deprecation. Rivers – dressed in full 'Golf Dad' garms – even flips off his peak cap to reveal his own thinning crown right at the moment the Rogaine lyric rolls around on Pork And Beans. That he's also grinning and shredding and expertly commanding the crowd throughout is as much a surprise as it is heartening.

Out of the blue (no pun intended), this most oddball of bands seem to have found some comfort in their own skin, relaxed about who they are and the legacy they've created. On the hottest day of the year, Weezer finally found some cool. DAVID MCLAUGHLIN

PHOTO: CHRIS CASEY

When was the last time you riffed and putted at the same time?

GIG GUIDE

YOU ME AT TREES

First time at 2000TREES? Same for YOU ME AT SIX. They've not practised, mind...

Q&A JOSH FRANCESCHI (VOCALS)

This is the first time you'll be playing 2000trees and you're headlining – has it been one you've been wanting to do for a while?

"Yeah, man. 2000trees is one of those festivals that's always been on our radar but we've never done it. This summer we made a conscious decision that we wanted to cover as much space on the UK festival platform as possible. We've heard great things about the festival; about it being a serene, beautiful, scenic environment. By all accounts, it seems like a different festival to what we've done before, and it's a chance to share the bill with some cool bands."

Is there anyone you're particularly excited about seeing?

"It's annoying that we can't be there for the entire thing, because we'd like to see Deaf Havana and While She Sleeps. There's stuff I want to see, but we'll have to see what time we get there, and how long until we have to play."

What kind of set can we expect from You Me At Six?

"We're doing a lot of different festival slots this year, so we're curating various sets that will be applicable for each one. We're thinking about doing the more rock-driven stuff, but we're not really sure because we've been making new music and haven't really been rehearsing too much. So, once we get into the rehearsal space we will know then. I think 2000trees seems like a more community festival; people will go each year regardless of the line-up. Those people come every year and they know what experience they want, so we'll make sure we don't fuck with that experience. But we will also want to do what we do, so hopefully it all works together."

> **"I HEAR 2000TREES IS A BEAUTIFUL, SCENIC FESTIVAL..."**
> JOSH FRANCESCHI

You've just mentioned that you're working on new music. VI came out back in October – are the creative juices flowing again already?

"Yeah, but we didn't really stop writing. We flipped our mindset on making records because with Cavalier Youth [2014] and Night People [2017], there was too much time between each one and time got away from us, essentially. We decided from that point forwards that we would start writing more on the road, even if it's just initial ideas – a chorus or a verse, or whatever. If people think VI was different, then they're not going to know what to do with themselves when they hear the new stuff. It's definitely got guitars, but I think we have to keep stuff fresh for ourselves – we don't want to do the same thing over and over again. I think new music will be coming out a lot sooner than people anticipate."

And finally, you'll also be doing a gig of all of your singles later in the summer at Gunnersville. How did that come up?

"When the conversation started with the promoter of the festival, they said they wanted us to come in and create a bill. So we gave them a list of bands we wanted to play, people like Jimmy Eat World. But then we realised that to even share a stage with them, never mind play after them, was a tall order! How have things even got to this level of jokes that we're meant to play after Jimmy Eat World?! So we got thinking. There are a lot of songs from our six records that our fans like that we haven't played for a long time, so that's how it came together. It doesn't feel too heritage or nostalgic. It's more of a celebration of a band on their sixth record. So come celebrate!"

DATES

2000TREES
Cheltenham Upcote Farm July 11 -13.

WORDS: JAMES HINGLE PHOTO: TOM MARTIN

NOW BOOKING

☆ = JUST ANNOUNCED

2000TREES FESTIVAL Line-up: You Me At Six, Every Time I Die, While She Sleeps, Frank Iero And The Future Violents, Therapy?, Comeback Kid, Jamie Lenman, Hands Like Houses, Single Mothers, Cavetown, Estrons, Martha, Milk Teeth, Puppy, Muncie Girls, GroundCulture, Higher Power, Loathe, Gouge Away, Nervus, Heavy Lungs, MØL, Indigo Lo, LICE, The Drew Thompson Foundation, Spielbergs, Sunshine Frisbee Laserbeam, Imperial Leisure, Orchards, Frauds, Phoxjaw, Indoor Pets, False Advertising, Frank Turner & The Sleeping Souls, Möngöl Hörde, Skinny Lister, Rolo Tomassi, Grace Petrie, WSTR, LIFE, Petrol Girls, The St Pierre Snake Invasion, Jim Lockey & The Solemn Sun, Crazy Arm, Seán McGowan, Oxygen Thief, Johnny Lloyd, Brand New Friend, Deux Furieuses, Deaf Havana, Flogging Molly, Drug Church, Turnstile, Conjurer, Can't Swim, The Black Queen, Wicca Phase Springs Eternal, Get Cape. Wear Cape. Fly, Angel DuSt, Dream State, The Number Twelve Looks Like You, Blood Youth, Palm Reader, Holding Absence, Press to MECO, Normandie, Allusinlove, Haggard Cat, Cold Years, West Thebarton, Holiday Oscar, A.A. Williams, Sœur, PENGSHUi, JOHN, itoldyouiwouldeatyou, Delaire, the Liar, Sulli, Floorboards, All Ears Avow, As It Is, YONAKA, The Skints, Cancer Bats, A, Pulled Apart By Horses, Culture Abuse, The Dangerous Summer, Vukovi, Dune Rats, The Bottom Line, De Staat, Show Me The Body, cleopatrick, Free Throw, Le Butcherettes, Wallflower, Modern Error, Slow Crush, Dangerface, False Heads, The Wood Burning Savages, Slingshot Dakota. Cheltenham Upcote Farm July 11–13.

AARON WEST AND THE ROARING TWENTIES Manchester Deaf Institute September 24, Glasgow King Tut's Wah Wah Hut 25, Leeds Key Club 26, London Highbury Garage 27, Southampton Joiners 28.

AFTER THE BURIAL Manchester Satan's Hollow August 4, Birmingham Flapper 5, Bristol Exchange 6, London Boston Music Room 7. Support: From Sorrow To Serenity, Ghost Iris.

ALICE COOPER Manchester Arena October 4, Aberdeen Event Complex 5, Leeds First Direct Arena 7, Brighton Centre 8, London O2 Arena 10, Birmingham Resorts World Arena 11, Cardiff Motorpoint Arena 1. Support: The Stranglers, MC50.

ALTER BRIDGE Nottingham Motorpoint Arena December 14, Manchester Arena 15, Glasgow SSE Hydro 17, Birmingham Arena 18, Cardiff Motorpoint Arena 20, London O2 Arena 21. Support: Shinedown, Sevendust.

THE AMAZONS Birmingham O2 Academy November 8, Leeds O2 Academy 9, Nottingham Rock City 11, Newcastle O2 Academy 12, Glasgow Barrowland Ballroom 13, Manchester Academy 15, Cardiff University 16, Bristol O2 Academy 17, Bournemouth O2 Academy 19, Norwich UEA 20, London O2 Academy Brixton 22.

AMON AMARTH O2 Academy Birmingham November 28, Manchester O2 Apollo 29, London O2 Academy Brixton 30. Support: Arch Enemy, Hypocrisy.

ANDY BLACK Brighton Concorde II July 10, Birmingham O2 Institute 11. Support: Adore Delano.

ARCTANGENT FESTIVAL Line-up: Meshuggah, Battles, Cult Of Luna, Carpenter Brut, Polyphia, Zeal & Ardor, 65daysofstatic, The Black Queen, Daughters, Caspian, The Contortionist, Three Trapped Tigers, The Algorithm, Frontierer, Conjurer, Bossk Ithaca, The Ocean, Nordic Giants, Sleep Token, Coheed & Cambria, Employed To Serve, Puppy, Brutus, Raketkanon, Cultdreams, Slow Crush, Gender Roles. Fernhill Farm Bristol August 15 – 17.

AT THE GATES O2 Academy Manchester December 18, London Camden Electric Ballroom 19. Support: Nifelheim, Deserted Fear.

☆ **BABYMETAL** Glasgow Barrowlands February 19, 2020, Cardiff Great Hall 20, Manchester Apollo 22, London Eventim Apollo Hammersmith 23.

BEARTOOTH O2 Academy Bristol February 24, 2020, Glasgow SWG3 25, Nottingham Rock City 26, Manchester Academy 28, London Camden Roundhouse 29.

BETWEEN THE BURIED AND ME Manchester Academy2 October 9, London Camden Electric Ballroom 10.

BLACK FLAG London Camden Electric Ballroom October 7, Birmingham Mill 8, Norwich Waterfront 9, Southampton Engine Rooms 11, Cardiff Tramshed 12, Manchester Academy II 13.

BOKASSA

Dates: London Underworld December 6, Manchester Rebellion 7, Glasgow Audio 8, Norwich Waterfront Studio 10, Bristol The Fleece 11.

BLACK PEAKS Manchester Gorilla October 3, Aberdeen Lemon Tree 4, Glasgow Garage 5, Birmingham O2 Institute2 6, Nottingham Rescue Rooms 8, Bristol Fleece 10, London Camden Electric Ballroom 11. Support: Black Futures, Bitch Falcon.

BLOODSTOCK FESTIVAL Line-up: Parkway Drive, Scorpions, Sabaton, Children Of Bodom, Cradle Of Filth, Dee Snider, Hypocrisy, Soilwork, Queensryche, Code Orange, Anthrax, TesseracT, Dimmu Borgir, Thy Art Is Murder, Cancer Bats, Raging Speedhorn, SHVPES and more. Catton Park Derby August 8 – 11.

BOOMTOWN FAIR Line-up: Prophets Of Rage, Pennywise, Killing Joke, Napalm Death, Atari Teenage Riot, Godflesh, At The Gates, Therapy?, Leftover Crack, Crossfaith, Cancer Bats, Black Peaks, Loathe, Ithaca. Various venues, Winchester August 7 – 11.

BOSTON MANOR Brighton Haunt November 5, Bournemouth The Old Fire Station 6, Plymouth The Junction 7, Leicester The O2 Academy 8, Milton Keynes The Craufurd Arms 9, Stoke-On-Trent The Sugarmill 11, Newcastle Think Tank? 12, Edinburgh La Belle Angele 13, Sheffield Plug 14, Liverpool O2 Academy 15.

THE BOTTOM LINE Newcastle Riverside II July 10, London Thousand Island 11.

BOUNCING SOULS Bristol Fleece October 22, Glasgow St Lukes 24, Manchester Gorilla 25, London Camden Electric Ballroom 26.

BUCKCHERRY Buckley Tivoli November 1, Southampton Engine Rooms 2, Reading Sub 89 3, London O2 Academy Islington 5, Blackpool Waterloo Music Bar 6, Bilston Robin II 9, Cardiff Tramshed 10.

BURY TOMORROW Portsmouth Pyramids December 13, Nottingham Rock City 14, Cardiff Y Plas 15, Newcastle Riverside 17, Glasgow SWG3 18, Manchester Academy 20, London Camden Roundhouse 21. Support: Employed To Serve.

CANCER BATS Guildford Boileroom August 4, Bath Moles 5, Bridgend Hobos 6, Cheltenham Frog & Fiddle 7, Blackpool Waterloo Bar 8, Bristol Boomtown Alley 11, Bridgwater Cobblestones 12, Southampton Joiners 13, O2 Academy2 Oxford 14.

CLUTCH Southampton O2 Guildhall December 17, London Camden Roundhouse 18, O2 Academy Leeds 19, Nottingham Rock City 20. Support: Graveyard, Kamchatka.

COMEBACK KID Manchester Rebellion July 10. Support: Svalbard.

CONJURER Nottingham Beta October 24, Manchester Star & Garter 25, Glasgow Attic 26, Leeds Key Club 27, Bristol Crofters Rights 28, London Boston Music Rooms 29, Birmingham Flapper 30.

COUNTERFEIT London Garage August 15.

☆ **THE CULT** Nottingham Rock City October 15, O2 Academy Birmingham 17, Cardiff University 18, O2 Academy Leeds 20, Aberdeen Music Hall 21, O2 Academy Glasgow 22, Manchester Apollo 24, London Eventim Apollo Hammersmith 27, O2 Academy Bristol 28, Portsmouth Guildhall 29.

CULT OF LUNA Leeds Stylus November 28, London Camden Electric Ballroom 29. Support: Brutus, A.A Williams.

DAMNATION FESTIVAL Line-up: Opeth, Birds In Row, Lord Dying, Jo Quail, Imperial Triumphant, Wheel, Alunah, Dawn Ray'd. Leeds University November 2.

THE DARKNESS Belfast Limelight November 26, Dublin Academy 27, Nottingham Rock City 29, O2 Academy Birmingham December 1, O2 Academy Leicester 2, Southend Cliffs Pavilion 3, Norwich UEA 5, Cambridge Corn Exchange 6, Bath Pavilions 7, Portsmouth Pyramids 9, Brighton Dome 10, Watford Colosseum 11, Manchester Academy 13, O2 Academy Newcastle 14, O2 Academy Glasgow 15, York Barbican 17, O2 Academy Liverpool 18, London Camden Roundhouse 20.

DEAFHEAVEN / TOUCHÉ AMORÉ Bristol SWX September 29, Newcastle Riverside 30, Glasgow Garage October 1, Manchester Academy II 2, London Camden Electric Ballroom 3.

DELAIN Birmingham O2 Institute February 6, 2020, Manchester O2 Ritz 7, Bristol Anson Rooms 8, London Electric Brixton 9

DESASTER London Camden Underworld December 1. Support: Root, Archgoat.

DINOSAUR PILE-UP Bristol Exchange December 6, Birmingham Institute 8, Glasgow Garage Attic Bar 9, Manchester Academy III 10, London Scala 11.

DRUG CHURCH Nottingham Bodega July 10, Kingston Fighting Cocks 11, London Dome 13, Norwich Waterfront Studios 14.

DUFF MCKAGAN London Islington Assembly Hall August 29, Manchester Academy3 September 1.

ELECTRIC WIZARD London O2 Shepherd's Bush Empire October 17. Support: Church Of Misery.

FANGCLUB Liverpool Zanzibar October 2, Leeds Hyde Park Book Club 3, Glasgow Attic Bar 5, Newcastle Riverside II 6, Edinburgh Mash House 7, Hull Adelphi 9, Manchester Night People 10, Birmingham Sunflower Lounge 11, Guildford Boileroom 12, Bristol Crofters Rights 13, Exeter Cavern Club 14, London Camden Assembly 16, St Albans Horn 17, Brighton Green Door Store 19, Southampton Joiners 20.

FEVER 333 Bristol SWX November 1, Birmingham O2 Institute2 2, O2 Academy2 Manchester 3, Glasgow SWG3 5, Leeds Stylus 6, London O2 Forum Kentish Town 7.

FIDLAR London Brixton Electric August 27.

FRANK IERO AND THE FUTURE VIOLENTS / LAURA JANE GRACE AND THE DEVOURING MOTHERS Glasgow St Luke's August 26, Edinburgh Liquid Room 27, Manchester Academy II 28, London Scala 29, O2 Academy Bristol 30, Birmingham O2 Institute2 31.

FUELLING THE FIREBALL TOUR 2019 Line-up: Less Than Jake, Goldfinger, Thieves Of Liberty. O2 Academy Sheffield September 19, O2 Academy Leeds 20, O2 Academy Birmingham 21, Manchester O2 Ritz 23, O2 Academy Newcastle 24, O2 Academy Glasgow 25, O2 Academy Bournemouth 27, London O2 Academy Brixton 28.

GRETA VAN FLEET Leeds O2 Academy November 3, Dublin Olympia Theatre 4, Glasgow O2 Academy 6, Newcastle O2 Academy 7, Liverpool Mountford Hall 9, Nottingham Rock City 10.

GUNNERSVILLE Line-up: You Me At Six, Jimmy Eat World, Deaf Havana, Sundara Karma, The Maine, As It Is, Milk Teeth. London Gunnersbury Park September 8.

HALESTORM Glasgow Hydro Arena November 24, Nottingham Motorpoint Arena 25, Cardiff Motorpoint Arena 27, London Alexandra Palace 28. Support: In This Moment, New Years Day.

IDKHOW London Camden Electric Ballroom August 22.

IDLES Glasgow Barrowland Ballroom December 3, Manchester Academy 4, O2 Academy Leeds 5, London Alexandra Palace 7.

THE INTERRUPTERS Cardiff Tramshed January 27, 2020, Birmingham O2 Institute 28, O2 Academy Liverpool 29, Glasgow SWG3 31, O2 Academy Leeds February 1, Manchester O2 Ritz 2, O2 Academy Bristol 4, Nottingham Rock City 5, London O2 Forum Kentish Town 7. Support: Buster Shuffle

JUNIOR Cardiff Clwb Ifor Bach August 2, Birmingham Sunflower Lounge 4, Glasgow Hug & Pint 5, Manchester Star & Garter 6, London Club 229 7, Cheltenham Frog & Fiddle 8, Sheffield Record Junkee 9.

KILLSWITCH ENGAGE Norwich UEA October 14, O2 Academy Bristol 15, Glasgow Barrowlands 17, Manchester Academy 18, O2 Academy Birmingham 19, London O2 Academy Brixton 20.

KISS London O2 Arena July 11, Manchester Arena 12, Newcastle Metro Radio Arena 14, Glasgow SSE Hydro Arena 16.

LACUNA COIL Manchester O2 Ritz November 12, Glasgow Garage 13, Bristol SWX 15, London O2 Forum Kentish Town 16, Nottingham Rock City 17. Support: Eluveitie, Infected Rain..

MACHINE HEAD London O2 Academy Brixton November 2, Manchester O2 Victoria Warehouse 4, O2 Academy Glasgow 5, Belfast Telegraph Building 7, Dublin Olympia Theatre 8.

MALLORY KNOX Cambridge Junction August 16, Cardiff Clwb Ifor Bach September 15, Portsmouth Wedgewood Rooms 16, Bristol Fleece 17, St Albans Horn 19, Peterborough Met Lounge 20, Hastings Black Market VIP 21, Liverpool Phase 1 23, Manchester Gorilla 24, Sheffield Foundry 25, London Camden Underworld 27, Guildford Boileroom 29, Birmingham Mama Roux's 30, Norwich Waterfront Studio October 1, Hull Polar Bear 2, Milton Keynes MK11 4, Leeds Key Club 6, Newcastle Think Tank? 7, Exeter Cavern 9, Cheltenham Frog & Fiddle 10, Leicester Shed 11, Dover Booking Hall 12, Bedford Esquires 13.

MOTIONLESS IN WHITE Manchester O2 Ritz December 8, Leeds Stylus 9, Glasgow SWG3 10, London O2 Forum Kentish Town 12, Birmingham O2 Institute 13, O2 Academy Bristol 14.

MUSE London O2 Arena September 14 – 15, Birmingham Arena 17.

☆ **NILE** Manchester Club Academy September 24, Glasgow Slay 25, London Tufnell Park Dome 26. Support: Hate Eternal, Vitriol, Omophagia.

NORTHLANE Southampton Engine Rooms November 26, Manchester Academy II 27, Glasgow Garage 29, O2 Academy2 Birmingham 30, London Electric Brixton December 1. Support: Silent Planet, Void Of Vision.

NOVA TWINS Southampton Heartbreakers September 12, Brighton Hope & Ruin 13, London Sebright Arms 18, Liverpool Sound 19, Nottingham Beta 20, Bath Moles 21.

OF MICE & MEN London Camden Underworld August 26.

OPETH London Palladium October 29, Glasgow SWG Galvanizers 31, Dublin Olympia Theatre November 1, Bristol O2 Academy 3.

OZZY OSBOURNE Nottingham Motorpoint Arena January 31, 2020, Dublin 3Arena February 2, Manchester Arena 5, Newcastle Utilita Arena 7, London O2 Arena 10, Glasgow SSE Hydro 12, Birmingham Resorts World Arena 14. Support: Judas Priest.

PERIPHERY O2 Academy Bristol November 11, Glasgow Garage 12, Manchester O2 Ritz 14, London O2 Forum Kentish Town 15. Support: Plini, Astronoid.

PERRY FARRELL London The Box July 24, 26 & 27.

☆ **PETROL GIRLS** Norwich Waterfront Studio September 15, Leeds Hyde Park Book Club 17, Edinburgh Sneaky Pete's 18, Birmingham Flapper 19, Bristol Exchange 20, Southampton Joiners 21.

PRESS CLUB Huddersfield Parish August 22, Stafford Redrum Cellar Bar 27, Nottingham Bodega 28, Newcastle Surf Café 29, Glasgow Broadcast 30, Manchester Night People 31, Worcester Annie's September 3, Norwich Bermuda Bob's Hi-fi 4, London New Cross Inn 5, Brighton Prince Albert 6.

PUP London Electric Ballroom November 20-21, Bristol SWX 22, Birmingham O2 Academy2 23, Leeds Stylus 25, Glasgow Garage 26, Newcastle Riverside 28, Manchester Academy II 29, Southampton Loft 30.

RADAR FESTIVAL Line-up: Animals As Leaders, Monuments, Rolo Tomassi, Toska, Vola, Car Bomb, No Consequence, Sithu Aye, Harbinger, Valias Ablaze, Eschar, Mask Of Judas, Visionist. Corner House, Guildford August 2 – 3.

RAMBLIN' MAN FAIR Line-up: Foreigner, The Darkness, Anathema, Beth Hart, Riverside, Pain Of Salvation. Maidstone Mote Park July 19 – 21.

READING & LEEDS FESTIVAL Line-up: Foo Fighters, twenty one pilots, The Distillers, Bowling For Soup, Yungblud, PVRIS, A Day To Remember, Against The Current, The Amazons, Enter Shikari, Frank Carter And The Rattlesnakes, The Maine, nothing,nowhere., Royal Blood, The Story So Far, Twin Atlantic, You Me At Six, Basement, Black Honey, Blood Youth, Boston Manor, Counterfeit, The Faim, FIDLAR, Higher Power, Hot Milk, Machine Gun Kelly, Mayday Parade, Milk Teeth, Of Mice & Men, Patent Pending, Press Club, PUP, Puppy, Stand Atlantic, SWMRS. Richfield Avenue Reading & Bramham Park Leeds August 23 – 25.

REAL FRIENDS Bristol Thekla October 17, London Electric Ballroom 18, Birmingham Academy2 20, Nottingham Rescue Rooms 21, Leeds Stylus 22, Glasgow King Tuts 23, Manchester Club Academy 25, Southampton The Loft 26. Support: Grayscale, Belmont.

REBELLION FESTIVAL Line-up: Descendents, The Damned, The Stranglers, Cock Sparrer, The Skids, H.R. from Bad Brains, The Dwarves, Poison Idea, Pizza Tramp. Blackpool Winter Gardens August 1 – 4.

THE REGRETTES Southampton The Loft November 4, Bristol Thekla 5, London O2 Academy Islington 8, O2 Academy 3 Birmingham 9, King Tut's Wah Wah Hut 11, Leeds The Key Club 12, Manchester The Deaf Institute 13, Liverpool Arts Club 14.

RIFF FEST Line-up: Dopethrone, Corrupt Moral Altar, Gets Worse, Widows, Barbarian Hermit, Mastiff, Under, Wolfbastard, Dead Moon Lizard Kings. Manchester Rebellion August 31.

RIVAL SONS Liverpool Guild Of Students Mountford Hall November 2, London O2 Academy Brixton 3, Nottingham Rock City 5, Edinburgh Usher Hall 6, O2 Academy Bristol 7.

ROAM / WITH CONFIDENCE Southampton 1865 September 20, London O2 Academy Islington 21, Bristol Thekla 22, Birmingham O2 Institute2 23, Glasgow Classic Grand 25, Manchester Academy III 26, Nottingham Rescue Rooms 27, Leeds Key Club 28.

ROYAL REPUBLIC Norwich Waterfront October 18, Nottingham Rock City 19, Glasgow Garage 20, Newcastle University 22, Hull Welly 23, Leeds Brudenell Social Club 24, Manchester Academy II 26, O2 Academy Birmingham2 27, Bristol Trinity Centre 28, Southampton Engine Rooms 30, London Electric Ballroom 31.

SABATON SSE Arena, Wembley February 8, 2020. Support: Apocalyptica, Amaranthe.

SACRED REICH London Camden Underworld November 27, Newcastle University 29, Glasgow Classic Grand 30, Belfast Limelight II December 1, Dublin Voodoo Lounge 3, Wolverhampton KK's Steel Mill 4.

SET IT OFF Glasgow Classic Grand October 2, Newcastle Riverside 3, Leeds Stylus 4, Manchester Academy2 6, Norwich Waterfront 7, Birmingham O2 Institute 8, Cardiff Globe 10, London Heaven 11.

SILVERSTEIN London O2 Academy Islington February 8, 2020. Support: Hawthorne Heights.

SINGLE MOTHERS Birmingham Sunflower Lounge July 10, Milton Keynes Craufurd Arms 11, Southampton Heartbreakers 12, Bournemouth Anvil 14.

SKUNK ANANSIE London O2 Academy Brixton August 17, Manchester Academy 18, O2 Academy Bristol 19.

SLEEP Brighton Concorde II October 3, London O2 Forum Kentish Town 4, Manchester O2 Ritz 5, Bristol SWX 6.

SPIELBERGS Newcastle Think Tank? Underground September 18, Glasgow Poetry Club 19, Birmingham Flapper 21, Manchester Yes Basement 22, Sheffield Picture House Social 23, Leeds Oporto 24, Bristol Louisiana 26, London Oslo 27.

STATIC-X Bristol SWX September 24, Cardiff Tramshed 25, London Camden Electric Ballroom 26, Nottingham Rock City 27, Leeds Stylus 28, Southampton Engine Rooms 29, Newcastle Institute October 1, Glasgow Garage 2, Manchester O2 Ritz 3, Birmingham O2 Institute 4. Support: Soil, Wednesday 13, Dope.

STRAY FROM THE PATH Bristol Thekla December 3, O2 Academy2 Birmingham 4, Glasgow G2 5, Manchester Gorilla 6, London O2 Academy Islington 7.

THE STRUTS Manchester Academy October 11, Edinburgh Liquid Room 12, Sheffield Leadmill 13, Norwich UEA 15, London O2 Forum Kentish Town 16, Cardiff Great Hall 17, O2 Academy Leicester 19, O2 Academy Bournemouth 20.

THRICE / REFUSED O2 Academy Birmingham October 26, Glasgow Barrowlands 27, O2 Academy Bristol 29, London O2 Academy Brixton 30, Manchester Academy 31, Nottingham Rock City November 1. Support: Gouge Away.

THURSDAY London Camden Electric Ballroom December 1–2.

TIGER ARMY Nottingham Rescue Rooms November 25, Manchester Club Academy 26, Bristol Fleece 28, London O2 Academy Islington 29. Support: Grave Pleasures, The Nightmares.

TINY MOVING PARTS Southampton 1865 September 21, Cardiff Globe 22, Dublin Grand Social 24, Manchester Academy III 25, Glasgow Slay 26, Birmingham O2 Institute2 27, London O2 Academy Islington 28. Support: Microwave, Lizzy Farrall.

TRASH BOAT Birmingham O2 Institute2 September 12, London O2 Islington Academy 13, Leeds Stylus 14, Glasgow G2 15, Belfast Oh Yeah Centre 17, Dublin Workmans Club 18. Support: Capstan, Doll Skin, Woes

UPRISING Line-up: Napalm Death, Acid Reign, OHHMS O2 Academy Leicester September 14.

VOLBEAT O2 Academy Newcastle September 23, O2 Academy Glasgow 24, London O2 Academy Brixton 26, O2 Academy Bristol 28, O2 Academy Birmingham 30, Manchester O2 Apollo October 1, Belfast Ulster Hall 3, Dublin Olympia 4. Support: Baroness, Danko Jones.

WIEGEDOOD London Boston Music Room September 5.

YONAKA Brighton Concorde II November 8, Bristol SWX 10, Nottingham Rescue Rooms 11, O2 Academy2 Oxford 12, Portsmouth Wedgewood Rooms 13, Birmingham O2 Institute2 15, Newcastle Riverside 17, Glasgow Garage 18, Sheffield Leadmill 20, Manchester Academy II 21, London Camden Electric Ballroom 27.

ZZ TOP London SSE Arena, Wembley July 12. Support: Jimmy Barnes.

SUBSCRIBE TO KERRANG!

MISSED

OUT?

SUBSCRIBE & SAVE 1/3

Three months of rock's greatest magazine for £23.75

Shop.kerrang.com / 01371 853627 / kerrang@escosubs.co.uk

T&Cs: Subscriptions will start with the next available issue. Prices quoted apply when you pay by recurring payment every three months – UK orders only. One-off payment methods and international subscriptions also available – see website for details. You will not receive a renewal reminder and the recurring payments will continue to be taken unless you tell us otherwise. This offer closes on 31/07/2019. This offer cannot be used in conjunction with any other offer. Cost from landlines for 01 numbers per minute are (approximately) 2p to 10p. Cost from mobiles per minute are (approximately) 10p to 40p. Costs vary depending on the geographical location in the UK. You may get free calls to some numbers as part of your call package – please check with your phone provider. Order lines open 9am – 5pm (Monday – Friday). Calls may be monitored or recorded for training purposes. For full terms and conditions please speak to: kerrang@escosubs.co.uk.

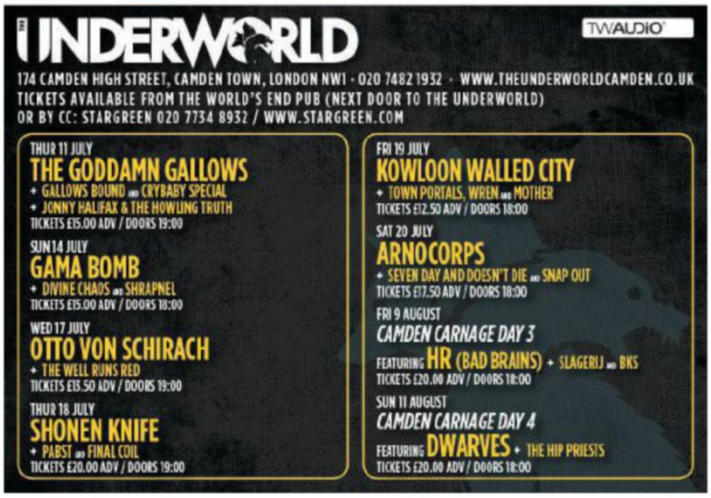
TO ADVERTISE IN

KERRANG!

PLEASE CONTACT

KATIE MUSZANSKYJ

020 7078 8429



GET KERRANG! TO YOUR DOOR

ANYWHERE IN THE WORLD

NEWSSTAND.CO.UK/KERRANG

KERRANG!

KERRANG!

T: 0207 078 8429
E: FEEDBACK@KERRANG.COM

EDITORIAL

EMAIL: FIRST.LASTNAME@KERRANG.COM

EDITOR
Sam Coare
ACTING ART EDITOR
Matt Dykzeul
DIGITAL EDITOR
Luke Morton
SENIOR EDITOR
Nick Ruskell
ASSOCIATE EDITOR
David McLaughlin
NEWS EDITOR
Emily Carter
PRODUCTION EDITOR
Tom Shepherd
LISTINGS EDITOR
James Hingle
U.S. EDITORIAL MANAGER
Chris Krovatin
U.S. EDITORIAL PRODUCER
Cat Jones

CONTRIBUTING EDITORS
Katie Parsons, Jennyfer J. Walker

CONTRIBUTORS
Matt Allen, Alex Baker, Steve Beebee, Paul Brannigan, Daniel P. Carter, Hannah Ewens, George Garner, Stu Garneys, James Hickie, Justine Jones, Sam Law, Alistair Lawrence, John Longbottom, James MacKinnon, Mischa Pearlman, Jake Richardson, Amit Sharma, Dan Slessor, Esme Surfleet, Mark Sutherland, Olly Thomas, Ben Tipple, Paul Travers, Ian Winwood, Rod Yates, Simon Young, Ray Zell.

PHOTOGRAPHERS
Tom Barnes, Thomas Brooker, Lindsey Byrnes, Chris Casey, Jenn Five, Andy Ford, Andy Gallagher, Paul Harries, Gobinder Jhitta, Lisa Johnson, Ryan Johnston, Andrew Lipovsky, Ashley Maile, Tom Martin, Perou, Tom Pullen, Neil Visel, Jonathan Weiner, Dave Willis, Nat Wood.

VIPS

CEO
Jerry Perkins (jerry@wastedtalent.com)
GLOBAL CREATIVE DIRECTOR
Phil Alexander (phil.alexander@kerrang.com)
M.D.
Nick Stevenson (nick@wastedtalent.com)
EXECUTIVE DIRECTOR, U.S.
Ethan Fixell (ethan@kerrang.com)
FINANCIAL DIRECTOR
David Joseph
DIRECTOR
David Hepworth
CHAIRMAN
Ian Flooks
DISTRIBUTION Seymour (0207 429 4000)
PRINTING PCP

ADVERTISING

TELEPHONE: 0207 078 8423

ADVERTISING DIRECTOR
Juliet Cromwell (juliet@wastedtalent.com)
BUSINESS DEVELOPMENT MANAGER
Juliette Roques (juliette.roques@wastedtalent.com)
ADVERTISING SALES MANAGER
Owain Harries (owain@wastedtalent.com)
DIGITAL SALES MANAGER
Katie Scrafton (katie@wastedtalent.com)

SUBS/BACK ISSUES

Shop.kerrang.com
01371 853627 / kerrang@escosubs.co.uk
Newsstand.co.uk/kerrang

Kerrang! ISSN 0262-6624 is published 51 times a year by Wasted Talent Ltd, a company registered in England and Wales with company number 4333049. 90 – 92 Pentonville Road, London, N1 9HS

WASTED TALENT

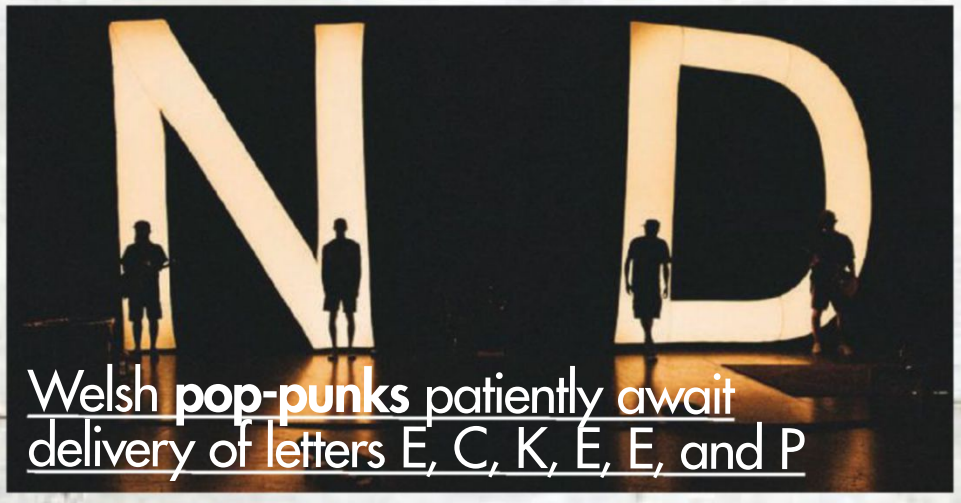
Available on the App Store

recycle

Google play

NEXT WEEK

THE HEADLINES YOU WON'T BE SEEING...



Welsh **pop-punks** patiently await delivery of letters E, C, K, E, E, and P

Madame Tussauds unveils long-awaited **Fat Mike** waxwork at new punk exhibit

Fan baffled as second-hand **Marilyn Manson** merch gets zero bids on eBay

WORDS: SIMON YOUNG

THEIR COMEBACK BEGINS HERE, IN A WORLD EXCLUSIVE INTERVIEW... IT'S

NEXT WEEK'S KERRANG!, ON SALE JULY 17

YOUR EXCLUSIVE LINKIN PARK ART PRINT IS HERE!

WE COULDN'T POSSIBLY DELIVER THE ULTIMATE STORY OF THIS WEEK'S COVER STARS WITHOUT ALSO BACKING IT UP WITH YET ANOTHER AMAZING ART PRINT FOR YOUR WALLS, COULD WE? THIS WEEK'S WORK COMES FROM GREG SIMKINS – CHECK OUT MORE OF HIS ORIGINAL ART AT GREGSIMKINSART.COM

ARTWORK: GREG 'CANOLA' SIMKINS

RED WING SHOES
EST. 1905

WACOUTA

NO. 3335

AMERICAN MADE

REDWINGHERITAGE.EU